AMERICA'S NEW MAGAZINE OF POPULAR ENTERTAINMENT

MEDIASCENE

Copyright © Twentieth Century-Fox 1977. All rights reserved

A SUPERGRAPHICS PUBLICATION

SECTION CINE

first section

cover:duel—darth vader attacks a corillian space ship by robert mcquarrie

2 editorial

4 the cinema supermen: science fiction heroes from adam link to zardoz

7 ape art: kong artist john berkey goes bananas

8 centerspread: combat on death star by robert mcquarrie

10 star wars: the making of george lucas' epic sf adventure—part 1

18 aaarrgh! the invasion of the space turkeys

second section

cover: bill stout conjures up a vision of wizards

18 shape of things to come: previewing the sf films

20 comixscene: news/views/reviews from the world of comics

25 star wars marvel style: roy thomas and the outer space adaptation—part 3

26 star wars: an exclusive storyboard preview—part 2

29 wizards: a tale of warlocks and warriors

32 coming attractions: film forecast

next issue: heroes, heroines, villains and their creators/special comic issue

issue 22
november-december 1976
publisher and editor
STERANKO
associate editor
KEN BRUZENAK
west coast editor
CARL MACEK
correspondents
ERIC HOFFMAN
DON McGREGOR
DOUG MURRAY
MEDIASCENE is a bi-monthly publication devoted to popular culture in multimedia, the comics from to the cinema.
SUBSCRIPTION RATES: single issue $1.50 year $7.50
published by supergraphics box 448/wyomissing pa/19610
copyright ©1975 james steranko all rights reserved
second class postage paid at reading pa

Mediascene

With this issue, **Mediascene** begins its fifth year of publication!

There were those who said the magazine would never last, that it only amounted to a whim, that it was too complex and too big to produce on a continuing basis. **Mediascene** is probably all of those things. Nevertheless, it is more alive today than it has ever been in the past.

One of the most exciting and imaginative film productions in years is currently underway—and forms the core around which this issue is built. We first saw the material (now presented within these pages) about six months ago in California. We were overwhelmed by George Lucas' **Star Wars**, by the quality of the design, the scope of the story, the fidelity to the technology, and the money which was being spent on the production.

Coincidentally, Charles Lippincott, an executive of the Star Wars Corporation, viewed **Mediascene** in much the same kind of terms. Up to this point, only a very limited amount data on the film has been released for publication to any periodical. Therefore, we are more than pleased to report that Mr. Lippincott has considered **Mediascene** significant enough to make an exception by granting us an exclusive on the making of **Star Wars.**

A hint of the adventure that lies ahead, not only about **Star Wars**, but the entire issue, can be gleaned from the cover. Robert McQuarrie's absorbing production illustration from the film. Strong, dynamic, imaginative yet realistic, his work seems to suggest an elusive aspect that has been frequently missing from science fiction entertainment. More McQuarrie masterpieces will be found throughout the issue.

McQuarrie's painting launches our three-part **Star Wars** preview which begins on the following page. To many, the upcoming science fiction epic will be revealed here for the first time. To others, already aware of its existence, the initial feature discusses a myriad of details regarding the film's characters, plotline, special effects and related projects—in addition to profiling the cast and crew involved in making the film.

The visuals accompanying the **Star Wars** story tell what mere words can't hope to. They range from finished renderings to the original blueprint design concepts of the rockets, fighters and other technology oriental equipment. In themselves, they reveal the lengths to which Lucas has gone in his reach for superior film entertainment.

Still more art from **Star Wars** is on tap with a special preview of the story's opening sequence. The illustrations used here were adapted from the existing storyboards used for the film. To the uninitiated, a storyboard is a graphic shot-by-shot breakdown of the script which is used as a guide-line for the director during the actual shooting of footage. Many filmmakers, such as Alfred Hitchcock and Stanley Kramer, rely on the storyboard technique for every movie in which they're involved. Hitchcock in particular prefers to have his stories pre-directed on paper so that there will be a minimum of time and money wasted for unnecessary set-ups and takes. The credit given on screen is that of production designer, in the case of **Star Wars**, Alex Tavoularis. If you note an affinity between storyboarding and comic art, you're correct. They use precisely the same grammer in regards to story-telling: close-ups, two-shots, establishment shots, reaction shots, point of view shots, etc. This is the reason that comic artists are frequently called on for storyboard work, especially in the making of tv commercials. The pay, incidentally, is considerably greater than comic book wages.

Part three of the **Star Wars** story focuses on the upcoming Marvel comics' serialization of the film. Roy Thomas runs down the pros and cons of adapting movie material to the comic page, discusses the approach Howie Chaykin will strive for in illustrating the books, and speculates on the possible future of a continuing series.

More science fiction due to appear on the motion picture screen in the year ahead will be found in *Shape of Things to Come*. Here is a revealing words and pictures guide to the sf cinema scene well ahead of its general release schedule. A number of exclusives will be discovered within these columns including the first published synopsis of Steven Spielberg's UFO thriller, **Close Encounter of the Third Kind.**

Kong freaks will delight in the pictorial exclusive presented here as a follow-up to last issue's preview piece. The art was painted by John Berkey who also rendered the movie poster of the giant ape atop the twin towers of the New York Trade Center. You've seen the movie—now see the paintings!

Doug Murray, a frequent contributor to these pages, offers a fast-moving but cogent assay on the ins and outs of the science fiction hero of the silver screen. Doug's time machine portrait of the men who saved the world covers everyone from **20,000 Leagues Under the Sea** to **20 Million Miles to Earth** and beyond.

Fasten your seat belts and adjust your T-viewers—*The Invasion of The Space Turkeys* is here. Eric Hoffman, who produced the lively thesis on *The Screen Avengers* a few issues back, returns to remember what all of us have been mercifully trying to forget: the grade-Z sf movie tortures that remain as evidence of our misspent youth. Eric, we'll never forgive you for this!

The cover to our second section showcases West Coast artist Bill Stout's visualization of Ralph Bakshi's weird and wild animated super fantasy, **Wizards**. Why the elements of sword and sorcery adventure have not been fully explored in animated terms is anybody's guess. The wait is over—and apparently the time is exactly right to pay viewers with the highest kind of silicone and sorcery action.

The usual comic news follows, this issue written and reported by Don McGregor who authored Marvel's Killraven, Black Panther and a host of other memorable heroes. Don is currently working on a novel besides heading up a number of projects aimed at the underground comics market. In addition to the rundown of the upcoming Marvel and National magazines, McGregor sums up the past year and the effect it has had on the ever changing comic vista.

Movie theatres will continue to be saturated with the holiday film offering until it plays itself out. New releases during this period are necessarily light, but are adequately covered in our current *Coming Attractions* section. James Bond followers will take note of our news about the latest 007 adventure, **The Spy Who Loved Me.**

At this writing, the year 1976 has dwindled to a handful of days, and we are gently urged to look back over the proceedings of the last four seasons to evaluate the work produced during that period.

Basically, our time and energy was channeled into three directions: art, writing and publishing. It is, of course, much simpler to consider one's output in retrospect with the distancing affect it has in regard to delays, deadlines and difficulties that are inherent within the solution of every project.

Even with that in mind, it's been a fulfilling year. We've turned out a number of paperback book covers, in addition to a stack illustrations and interior design work for both commercial and underground publications. There was also a breakthrough to the movie poster field. Probably the most important endeavor, and certainly one of the most exciting, was the concept and execution of the Chandler project. Though its content and format were experimental in nature, the book has received an enthusiastic and surprisingly favorable response on newsstands, in bookstores and by mail order.

During the past year, **Mediascene** has continued to grow and prosper—and why not, considering the amount of effort and capital invested in its publication? The growth factor naturally depends upon an audience who considers the magazine important enough to pick it up month after month on a regular basis. We'd like to take this occasion to offer our sincere appreciation for that response.

Next issue, we concentrate on the comics. Hope you'll be with us. Til then, take care.●

STERANKO

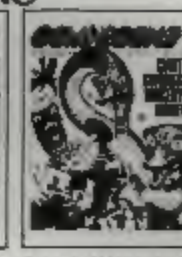
Mediascene

No. 1 — Famous painted primitive cover on BOY SAVAGE. Illustrated variations of Doc by Mike Ploog, Tony Eades, Ron Adkins, Mario Severin and Thornley Dry Ice homage art with investigate the Man of Bronze. Heavy cost reviews, crammed off to pulp until outside reproductions. Full-page Shadow pronunciation piece by Thornley.

No. 2 — Special CAPTAIN MARVEL issue, featuring the story behind Byrd's rapture with the Big Red Cheese, illustrated with photos of artists and scenes from the 40's and the 70's. Back's up the Marvel manner, along with articles on the Spider godly. Plenty underground comix and an affidavit and surprise by controversial by Thornley.

No. 3 — Haunting HORROR COMICS issue, from EC to the Marvel mags and mirrors in the undergrounds, all discussed and illustrated in 4 different areas. Illustrated with scenes of vintage horror comic covers. "Frogs," the cardboard, innovative graphic story by Thornley, appears in the centerspread. Fantastic feature on Horror Pulps.

No. 4 — DRUGS AND THE COMICS is the theme of this special issue that examines the role of comics and drug usage. The controversial 8-page anti-drug story "The Hook" by Thornley highlights this issue, along with the story behind its creation. Plus more news, articles, features and behind-the-scenes material by Thornley.



No. 5 — Special SWORD AND SORCERY ISSUE! Giant sized double issue jam-packed with articles, reviews, interviews and art. Never before published illustrations by Adams, de la Fuente, Smith, Buscema, Kirby, Simonson and others. Definitive articles on Conan and Tarzan. Plus news, reviews, features, and behind-the-scenes material by Thornley. Conan, Kull, Barbarians in the Comics, and more on the heroic fantasy field.

No. 6 — Big EDGAR RICE issue, full of action-packed back-up graphics. An article on Burroughs of the Pulps is featured along with guest contributions! Another saga of Barsoom: John Carter's long and fantastic career is recounted with rare pulp illustrations. Edgar Rice Burroughs on movies, films, records and comics! Off over the montage.

No. 7 — Colorful CRIME AND VIOLENCE issue, from Pulp Drama to Magnum Force. Featuring Lovecraft cover and entertainment paintings. Interview with Speedfreaker author Ron Goulart, writing the sleaze thrillers in Don Collins and Clint Lockwood graphic-novelist covers in Sci-Fi and media to go with pulp change to Mediascene.

No. 8 — Pinnacle PIN-UP issue packed with a special preview! Big array of pinups and front centers in calendars to cinema. A Shrowdy tribute to Marilyn Monroe graces the centerspread, along with pinups from the past Lampo comics, Sci-Fi and media ones are heavily illustrated with exciting graphics in a new, redesigned format.

No. 9 — Amazing All HERO issue, featuring a photo-packed report on the filming of Doc Savage, interview with Burton Crusher John Emerson, full-page map of Barsoom Adrian, Thornley correspondent of his Barsoom Days, Fallen Cities, Gold, TV and soundtrack news about Conan, Flash Gordon, Johnny Hit and the heroic issue.

No. 10 — SCIENCE FICTION Spectacular illustrated by All-American Wood, Krupa, Maroney cover. Great double-issue packed with art and graphics, fantastic full-page Buck Rogers centerspread in color, SF's SF comics revisited, Planet of the Apes, B on TV, The Time of Starwars, Incredible Pulps, covers, Mars, A galactic blockbuster!

No. 11 Gold ADVENTURE issue! Lone Ranger Hollywood's Greatest Film, The Return of The Pulp Heroes Director, Serrano, Tarzan's Pictorial Profile on Charles Bronson, Planet Pulps, Behind the Scenes at the Nacional Language, New, large 32-page format, expanded news section, more glorious color and super-sized format and feature entertainment.

No. 12 — Big FILM issue, Special Preview of Godfather II, Bogie Meets In Cold, others, Pictorial of Agnes Bond in Man With the Golden Gun, The Mission of Mercury, Ken Pre Chronicle and her Film Murder On The Orient Express, new movie era of Lenny Bruce, The Gangland in Film and Fiction, colorful centerspread poster, all covers, film.

No. 13 — All ACTION issue, packed with photo coverage of The Great Movie Poster, Phantom of the Paradise, and The Legend of Hell, Jack. Several features on The Return of Sherlock Holmes with three controversial movies in color. Photo focus on two new films, plus comic news, paperbacks, more studio news. TV, fantasy, adventure!

No. 14 — Powerful All-PULP issue, featuring the most fantastic heroes in Picture. The Secrets Behind The Shadow outlined by his creator, Walter Gibson. Spectacular color-filled centerspread introducing the Pulp Heroes and Shadow fan clubs, in-depth feature on the Origins of Pulp Heroes. Preview of Forrey, Cigar Section, more.

No. 15—Double-sized COMICS issue. Popular Books examining self-contained in words and pictures, the best ever. The rank: a penetrating look at Harry Smith, illustrated with a giant color centerspread, special feature on Jack Kirby's return to Marvel with fantastic Mastermind gallery of Cap America. The Art of Neal Adams with a full-page feature.

No. 16—Special ARTISTS issue. The full story behind the Bill Ryan, Nick and Carlos graphic novels. Review of the Wonders, Basil Wolverton, reveals his influence and explosive in a candid interview, Frank Thorne in Wonder Book will go on published content by Warner Books, photo feature on Royal Nicky on, candid coverage on comics, comics.

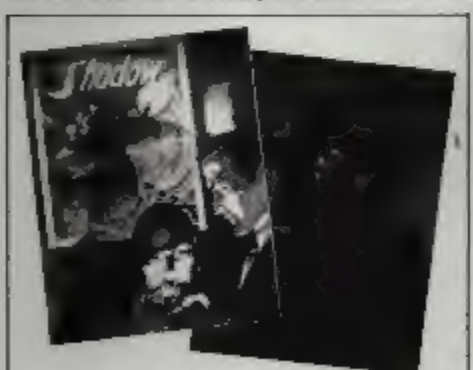
No. 17 — Dynamic ART issue, featuring The Alien Skins, a look at the Ayers knights of Wilkes in comics, pulps and films, with a color Starwars centerspread. Edgar Rice Burroughs centennial portfolio by Frank Frazetta, The Case Against Superman by Jerry Siegel; preview of Logan's Run, comics, films, more.

No 18 — Panoramic PULP issue spotlighting The Alien Skins, a look at the Ayers knights of Wilkes in comics, pulps and films, with a color Starwars centerspread. Edgar Rice Burroughs centennial portfolio by Frank Frazetta, The Case Against Superman by Jerry Siegel; preview of Logan's Run, comics, films, more.

No. 19—The SCREEN AVENGERS take over with an exciting text and 4pp 16-page feature on the heroes and villains of the Saturday cliffhanger serials including The Shadow, Flash Gordon, The Shadow, Captain Marvel, The Phantom, Ace Drummond, scores of others. Comics, Dick Tracy centerspread.

No. 20—SWORD AND SORCERY SPECTACULAR with a Neal Adams color cover. 3 & 3 in the Original, I Created Conan by Robert E. Howard, Jack Kirby's First Kingdom with illustrated map, World's Wizard King, Tolkien, the Magician of Middle Earth, full-color centerspread by Thornley. Comics, Media news.

No. 21—A FULL ANIMATION SPECIAL featuring the history of the cartoon from silent era through to the present. Walt Disney's Jane Carse of Mice, Rugby, Hollywood and World. Profiles on the Eight Greatest Animators. Chuck Jones cover. Holiday advice to Warner Bros. funny animal actors. More!



Here are two new Shadow wall art posters painted by fantasy artist Michael Wm. Kaluta, which resurrect the famed and famous 40s crimefighter in yet another style. The Master of Men is a haunting and bizarre portrait of the Shadow cloaked in darkness and mystery, challenging night's evil with a harrowing and unforgettable visage. Lamont Cranston and Margo Lane features the pair in a casual but dramatic pose before a pulp-like painting of The Shadow in action. Startling, unexpected, both posters in full-color, 21" x 30". Both for $5.00 plus postage.

NEW! FULL-COLOR COMIC BOOK BINDERS...

- BACK ISSUES NEVER GET DOGGED
- STURDY BOARDS NEVER WARP
- HOLDS TWENTY, NATIONAL, ATLAS COMICS
- UNDERSIZED & EXCITING COMIC BOOKS
- DAZZLING, FULL-COLOR DUST-JACKETED SET
- COMES ALREADY ASSEMBLED
- SPECIFICATION AREA PROVIDED ON SPINE
- FINGER SAVER DISPLAY LABELS TO A SET
- GUARANTEED TO LAST YEARS
- EASY TO USE AND CLOSE TO YOUR SHELVES
- A PERFECT GIFT FOR A FRIEND

SEND TODAY! SET OF 3 BINDERS

2.50 PLUS .50 POSTAGE & HANDLING

A)

B)

C)

SUPERMEN OF THE CINEMA

E)

F)

G)

They have names like Flash Gordon, Logan 5, Ned Land, Taylor, Adam Link, Mr. Spock, Cabal, Steve Austin, Klaatu, Buck Rogers, Quatermass, Montag, Dr. Who, Frederson, Dr. Strangelove and Luke Skywalker.

They come from all walks of life. Some are pilots, some soldiers or sailors, a few were diplomats, many were scientists. One was even a polo player!

Some of them called America their home. Others came from Europe. Several were *not* even of *this Earth*.

No matter. Their film adventures made them part of the same brotherhood. They were the science fiction heroes.

In the earliest genre films, future technology was the real star attraction. Actors were of secondary importance in such primitive attempts as George Melies 1902 production **Le Voyage dans la Lune**, a 16-minute equivalent of Jules Verne's **From the Earth to the Moon**, and **Le Voyage a Travers Impossible** (1904). Other fantastic films like **The Airship Destroyer**, **The Aerial Anarchists** and **The Pirates of 1920** (made in 1911) pursued a similar course.

Fritz Lang's **Metropolis** (1927) established a number of important precedents, such as the archetypal mad scientist/magician Rotwang who creates the robot Maria for the purpose of betraying the working classes who are in revolt. Lang's technology and special effects also set the pace for that which was to follow, and in the year of its release was called by *The New York Times*, "the costliest and most ambitious film ever screened in Europe."

As important as the pyrotechnic and mechanical achievements were, **Metropolis** stressed the human element in its drama. Just as the early Russian sf films (**Aelita, The Death Ray**) made use of society in revolt, so too did Lang in his vision of Utopia.

In the year 2000, the towering city's laborers prepare to launch a rebellion against the idle aristocracy who keep them enslaved in an underground existence. The beautiful and ethereal Maria keeps the mob in check with her persuasive dream of mediation between the upper and lower classes. That dream is personified by Freder Fredersen, the son of the Master of

PHOTOS: A) Rex Reason, Faith Domergue and alien Jeff Morrow in **This Island Earth**. B) Lee Majors as **The Six Million Dollar Man**. C) Judd Holdren and Co. in **Commando Cody**. D) Mark Hamill as Luke Skywalker in **Star Wars**. E) Don Hastings as the Video Ranger and Al Hodge as **Captain Video**. F) Martin Landau of **Space: 1999**. G) Leonard Mindy and William Shatner of **Star Trek**. H) Buster Crabbe as **Flash Gordon**. I) Dewey Martin, Kenneth Tobey and friends from **The Thing**. J) Michael Rennie as Klaatu and Lock Martin as Gort the Robot in **The Day the Earth Stood Still**. K) Charlton Heston, Linda Harrison, Kim Hunter and Roddy McDowall of **Planet of the Apes**. L) Bruce Dern in **Silent Running**.

Metropolis, whose intrusion into their ranks defines him into a kind of messiah figure. The imagery which presents him as a Christ-like hero is reinforced in scenes such as the one of Frederson manipulating the great deal with all the pain and passion of a crucifixion.

Though it has the status of a cinema classic, **Metropolis** was a failure that bankrupted UFA, the German film company which produced it. That failure initiated a trend that endured for decades which kept really big budgets out of the hands of science fiction filmmakers.

With few exceptions, America relegated its sci-fi entertainments to the juvenile audience. Stripping away the ponderous symbolism and moralizing, film producers created the country's first sf hero when they cast collegiate swimming champion Buster Crabbe as the invincible Flash Gordon.

Kids of all ages rallied to Flash's cause. Young and handsome, with just the right amount of naivete and humor, he touched the same chord in the public's sense of affection as real-life heroes such as Charles Lindburg and Alvin York. The Flash Gordon trilogy of serials (made in 1936, 1938 and 1940) are so popular they are currently being shown on both local and network tv.

The serials, of course, spawned a number of heroes who played out their adventures against a science fiction plot: Gene Autry in **The Phantom Empire** (1935), Kane Richmond in **The Lost City**, Crash Corrigan in **Undersea Kingdom** (1936), and

Real technology was being developed at an explosive rate, but few treated the scientist as hero.

Buster Crabbe, this time as **Buck Rogers** (1939). Later serials in the same category include **Brick Bradford** (1947), **King of the Rocket Men** (1949), **Flying Disc Man from Mars** (1951), **Captain Video** (1951), **The Last Flight** (1953), **Radar Men from the Moon** (1952), and **Commando Cody** (1953).

Major theatrical productions of the 1930s and 1940s gave up the science fiction heroes with their remote and often obscure concepts for the more external sensations and easy violence of the science horror drama. **Frankenstein, The Island of Lost Souls, The Invisible Ray, Devil Doll, The Invisible Man, Dr. Cyclops** and dozens of others catapulted the scientist as villain into the forefront of the public eye. What abominations they unleashed! What kind of hero could even remotely hope to rival their fascination and wonder, let alone muster a defense? The message was always the same: evil turns inwardly and ultimately destroys itself.

Real technology was being developed at an explosive rate, but few films treated the scientist as hero. The most notable exception is H.G. Wells' **Shape of Things to Come**, produced by Alexander Korda and directed with dazzling visual style by William Cameron Menzies. The film was a forceful (but hardly subtle) dramatization of Wells' social and political philosophy which stated mankind would be better off being ruled by science and the scientists than by itself.

That philosophy is personified by Raymond Massey as Cabal, the leader of an elite group of technocrats called The Airmen. Mature, dignified, austere and confident, he became the matrix from which future scientist/heroes would be patterned. Audiences failed to grasp the thrust of the film. It lost money.

The sci-fi hero was given a one-way ticket to limbo.

Then, an explosive mushroom cloud rose from a small Bikini atoll and ushered in the Atomic Age. If Hollywood noticed, they did their best to keep it a secret. Americans wanted to forget the war and developed a voracious appetite for extravagant musicals, epic westerns, mystery thrillers and psychological dramas. The scientist/hero emerged only briefly (generally with a warning for his fellow man) in propaganda films like **The Beginning or The End** which detailed the possibilities of nuclear salvation or suicide through the viewpoints of characters working on the A-bomb.

Filmmakers were dazzled and confused by the Atomic Age until George Pal showed them the way in 1950 with **Destination Moon**. His serious, documentary-like treatment of the exploration of space began a trend that continued with **Rocketship XM** (1950), **Flight to Mars** (1951), **Riders to the Stars** (1954), **Toward the Unknown** (1956), **First Man Into Space** (1956) and others. Characters and events were interchangeable: the G-stress blacking-out sequences, the stowaway bit, the meteor shower, the damaged rocket, the repair scene, the no-gravity floating-in-the-cockpit gag, the death of a crew member in space, the shipboard romance, the personality clash, the list goes on.

But the All-American hero was back, square-jawed and steely-eyed and always played with the same single-minded determination that gave Flash Gordon his flash. You could hardly tell them apart—Warner Anderson, Lloyd Bridges, Hugh O'Brien, Cameron Mitchell, Richard Carlson, William Lundigan, Bill Holden.

Suddenly, there was a new direction. Something happened in the skies over New Mexico. New terms leaped into the American idiom and across the front pages of the nation's newspapers. UFO's! Flying Saucers! Girls! for the Hollywood mill! The cycle of invasion operas was under way!

Howard Hawks started the ball rolling with a heavy saturation publicity campaign for **The Thing**. A top-notch thriller made on a low budget, the film scared the audience out of their wits, left an impression in their collective psyche, and dragged a score of imitations along in its wake. There was **Red Planet Mars** (1952), **Invasion USA** (1952), **Invaders From Mars** (1953), **War of the Worlds** (1953), **It Came from Outer Space** in glorious color and 3-D (1953), **Earth vs. the Flying Saucers, Invasion of the Body Snatchers** (1956) and others. Some were great. Some were abominable. But all of them brought the science fiction hero solidly into focus. He was a man of action, scientific, yes—but tough and two-fisted in the good old American tradition. More often than not, he alone could save the world while others failed or fumbled or feared too much.

Richard Carlson exemplified the scientist/hero, becoming almost a symbol of his period after starring in **The Magnetic Monster, It Came from Outer Space, Riders to the Stars, Creature from the Black Lagoon, The Maze** and others. John Agar came a close second in **Invisible Invaders, Revenge of the Creature, The Mole People** and **Brain from Planet Arous**. Gene Barry put in his bid with **War of the Worlds** and **The 27th Day**. They were always ready with a quip or an equation, handy with the ladies and handy with their fists.

During the same time, Captain Video saved the Earth week after week on the small screen while other hero-oriented series proliferated. A twist of the dial would deliver **Tom Corbett, Space Cadet; Rocky Jones, Space Ranger; Captain Midnight** and **Captain Zero**. They all had one aspect in common—the American heroic ideal.

As the invasion trend faded (wore out is probably more accurate), the period science fiction film came into vogue. Beginning in 1954 with **20,000 Leagues Under the Sea** (remember Kirk Douglas' Ned Land singing *Minnie the Mermaid*?), the idea was revitalized in 1960 with another George Pal classic, **The Time Machine. Mysterious Island, Master of the World, From the Earth to the Moon** and a score of others followed, almost all inspired by the works of Jules Verne and H.G. Wells. Heroes were sailors, pilots, men of action, especially good at saving ladies in distress.

By the time the mid-60s were here, audiences began demanding a different, perhaps more adult approach to their science fiction. American culture, morals and attitudes were in a state of revolution. Entertainment would follow suit.

The artful sf science fiction films produced between 1964 and 1968 clearly represented a departure in terms of both the portrayal of heroes and the treatment of themes. These heroes looked different, acted different, and (even though several of them seemed type-cast) were motivated by reasons and rationales far beyond that of the standard hero type.

A brief examination of those films bear out the thought: the black sf comedy **Dr. Strangelove** with its hero as prophet, **Fahrenheit 451** with its hero as philosopher, **The Tenth Victim** with its hero as executioner, **Sanders** with its hero as victim, **Planet of the Apes** with its hero as outcast, **Barbarella** with its hero (line) as sexual object, **The Power** with its hero as survivor, and **2001: A Space Odyssey** with its hero as cosmic catalyst.

The productions which followed continued to expand the perimeter of the science fiction hero. **Silent Running, THX 1138, Terminal Man, Andromeda**

Spock is the end result of the Sixties revolution with its flower children, draft card burners and VietNam rejection.

Strain, Hellstrom Chronicles, Zardoz, Clockwork Orange, Rollerball and others.

Even more surprising with its acceptance of sf was the great American common denominator—the tube. **The Twilight Zone** and **Outer Limits** softened up the audience for the prime-time wave that was to follow: **Voyage to the Bottom of the Sea, Lost in Space, The Invaders, Time Tunnel**, and of course, **Star Trek**.

All of them reverted back to the Flash Gordon hero—all of them except **Star Trek**. As any fan of the series will immediately point out, Spock is the show's number one character. Beyond the fact that he is an alien, has pointed ears, greenish skin and a decidedly unhuman sense of logic, he has a very unheroic non-violent philosophy. One is tempted to recall Michael Rennie's Klaatu, the alien in **Day the Earth Stood Still**, but even he was willing to destroy to accomplish his ends. Spock prefers not to destroy any living thing—even if that thing is monstrous, malevolent, and about to make a meal of the Enterprise and its crew.

Spock is the end result of the Sixties revolution with its flower children, draft card burners and Viet Nam rejection. He is science fiction's ultimate pacifist hero.

Logan's Run, A Boy and His Dog, The Man Who Fell to Earth offer still other variations on the heroic theme. And Luke Skywalker, the champion of **Star Wars**, will join their ranks with the production's upcoming release this year.

From Flash Gordon to Luke Skywalker—a journey of many years with many characters has come full circle. It is somehow gratifying to know that hajardless of the world's sophistication and sagacity, there is still a place for the traditional, the naive of eye, the pure of heart. ●

Doug Murray/Bierasko

WHAT DO YOU SAY TO A MAN WITH WINGS?

If he is **Doc Phoenix**, epic hero in the tradition of Doc Savage and his classic adventure pulps, you don't say anything. You just wait for him to leave your mind.

Join Doc on a journey to the netherworld beyond the subconscious where dreams become reality and every thought can instantly translate into danger.

In **WEIRD HEROES #5 DOC PHOENIX: THE OZ ENCOUNTER** by Ted White and Mary Wolfman, illustrations by Stephen Fabian, 4036-01, $1.50... and don't miss the other volumes in this unique series:

3746-01 WEIRD HEROES #1 $1.50 ed. by Byron Preiss

4044-01 WEIRD HEROES #2 $1.50 ed. by Byron Preiss

4034-01 WEIRD HEROES #3: QUEST OF THE GYPSY $1.50 Goulart & Nino, devel. by Byron Preiss

4035-01 WEIRD HEROES #4: NIGHTSHADE $1.50 Meacham & King, ill. by Ralph Reese

PYRAMID

Pyramid Publications, Harcourt Brace Jovanovich, Inc.
757 Third Avenue, New York, N.Y. 10017

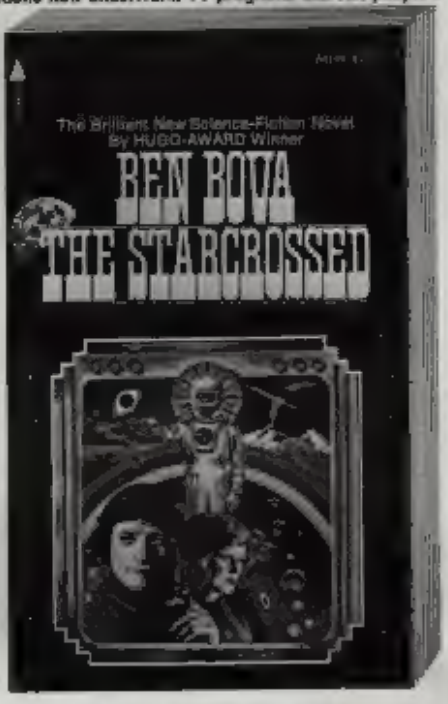
BEN BOVA

BEN BOVA, Hugo award winner, invites you into the world of the 21st century, where skyscrapers can take off like rockets... and the middle-aged can replace their worn bodies with nubile new ones... and TV programs can run people's lives—literally.

THE STARCROSSED
A4105-01 $1.50
on sale now

PYRAMID

Harcourt Brace Jovanovich
757 Third Avenue
New York, N.Y. 10017



In the range of his work, **BARRY SMITH** explores the myriad possibilities which exist between the fantastic and the ultra-real. His visions often penetrate the mysteries of time and space to give us ethereal glimpses of what lies *just beyond reality*. In the past several years, he has shaped the unknown with surprising imagination and intellect, to create some of the most sought after and seductive art and prints available today: the ultimately collectible **FOUR AGES**, the long out-of-print **RAM AND THE PEACOCK**, the astonishingly beautiful **PANDORA** with its gold border, the enigmatic **DEVIL'S LAKE**. SMITH has followed up these superior achievements with the release of his latest composition...

the book of samothrace

SMITH confronts the viewer with a frightening, yet fascinating, concept—the unseen moment between life and afterlife in this colorful and compelling print. **THE BOOK OF SAMOTHRACE** has been reproduced in its original size (24" x 30") by 6-color photolithic process on enamel cover stock. Signed and numbered edition, $12.00 plus $2.00 postage. Unsigned or numbered, $6.00 plus .50 postage.

Copyright©Dino De Laurentiis Corp. 1976 All rights reserved

APE ART

The past several months have been ripe with comment and anticipation over Dino De Laurentiis' new production of **King Kong**. Much of the time has been spent speculating as to whether or not the new film will measure up to Merian C. Cooper's original version. The point may be relatively moot, however, after a distancing of well over forty years. Equally interesting are the production concepts of the remake which were rendered by artist John Berkey who is no stranger to cities and skyscrapers (he painted the **Towering Inferno** poster several years ago).

The majesty of King Kong does inspire legends. In these highly dramatic paintings, Berkey has effectively captured the essence of exotic spectacle and savage potency inherent in the Eight Wonder of the World. His visions extend from Kong rampaging through Skull Island to devastating the streets and skyscrapers of New York. These scenes, although illustrating Dino De Laurentiis' mammoth production for **King Kong** can be seen as a brief retelling of the Kong Legend. The backgrounds have changed considerably since Kong roamed the streets of Manhattan in the early 1930's, but the implications of beauty and the beast still remain.

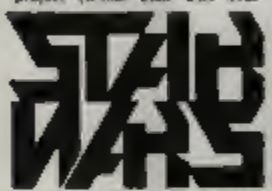
The true scope of this new film cannot be measured by Berkey's powerful artistic renderings. Yet these few paintings succeed in distilling the content of De Laurentiis' multi-million dollar epic. There is something about the Kong mystique, however, which compels artists to dabble in the realms of legend and the fantastic. It happened to Frank Frazetta on his recent Ace paperback cover for Delos W. Lovelace's 1930's novelization of **King Kong**. It even happened to William Stout and Scott Shaw who are busy preparing a series of posters focusing on the character of Kong. Whatever comes of De Laurentiis' motion picture, 1977 should be the year of the gorilla. Hopefully these few startling images by Berkey will serve to whet the appetites of those who've seen the original ape in action as well as functioning as yet another preview to Paramount's new movie adventure.●

STAR WARS

"General Obi-wan Kenobi, I present myself to the cause of the world family of Alderaan and of the Alliance to Restore the Republic. Years ago, you served the Old Republic in the Clone Wars. Now my father begs you to aid us again in our most desperate hour. He would have you join him on Alderaan. You must help me. You are my last hope. I will be captured by agents of the Empire. They will learn nothing from me. Everything to be learned lies locked in the memory cells of this 'droid. Do not fail us, Obi-wan Kenobi. Do not fail me."

There is an almost continuous hum of activity at Universal Studios' prefabricated bungalow 428 in anticipation of George Lucas' new science fiction adventure fantasy, **Star Wars**.

Those involved in putting the finishing touches to the epic project (which cost well over



seven million dollars and virtually six years of George Lucas' time) are confident the new film will be a magnificent cinematic vision. Scheduled to be released around Memorial Day in 1977 by Twentieth Century-Fox, **Star Wars**, is above all designed as entertainment.

The film, as conceived, written and directed by Lucas, is an amalgam of imaginative intrigue, exotic creatures, gyro-technic action, lush environments and alien cultures completely divorced from those of our own planet Earth. In point of fact, **Star Wars** is so "far out" that neither Earth, Earthmen or even our entire solar system is ever mentioned during the course of the drama. One gets the eerie feeling after digesting the story that the heroes, villains and characters of the film have *never heard of* Earth or its inhabitants.

Star Wars relates the adventures of Luke Skywalker as he makes the transition from idealistic farmboy to veteran space-fighter pilot in a war destined to determine the fate of the universe. He is cut along the lines of the traditional hero, tall, handsome, resolutely capable. He is an orphan, raised by his uncle on the arid, desert planet, Tatooine. He is slated for enrollment in The Academy; his vision, to be a soldier of the stars.

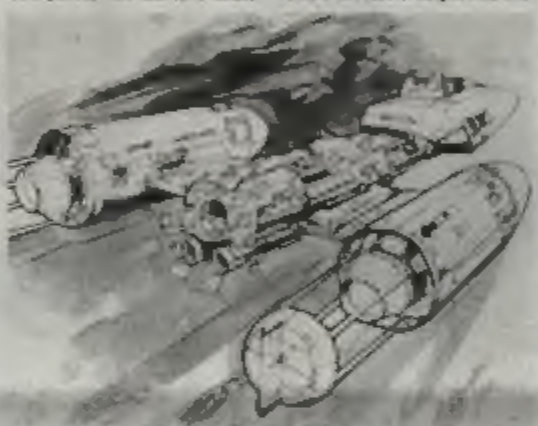
Skywalker's dream is shattered when Empire troops invade the territory and destroy his uncle's farm while looking for renegade robots in possession of secret and dangerous information. Luke learns about the data after his uncle buys the robots from a band of nomadic Jawas, strange dwarf-like junkmen who roam the planet in massive, mobilized machines and sort through rubble like pack rats hunting for salvage treasure.

The robots (the small R2-D2 and the more humanoid C-3PO) reveal the whereabouts of the kidnapped rebel princess, Leia Organa, and propel the hot-blooded Skywalker on a quest to save her that spans three worlds.

He suddenly becomes the pivotal figure in a rebellion against the established tyrannical Imperial government, a conflict between the space colonists and the ruling Empire that can only be settled in a galactic civil war.

Skywalker joins forces with the venerable old warrior, Ben Kenobi, the last of the Jedi Knights, who has been summoned to aid the leaders of the rebellion. Along with the robots, Artoo Detoo and Threepio, they journey to a Tatooine space port to promote transportation to the other side of the universe.

In a rough cantina, Kenobi hires Han Solo, a tough Corellian star pirate, and his first mate,



Chewbacca, a seven-foot, fur-covered Wookie. Together, they set out to accomplish the impossible.

After running an Imperial blockade and flashing into hyperspace, the small band of weasel rebels come upon the rubble that was once a planet populated by millions of people, the planet for which the message was intended. Without warning, Luke and his companions are overtaken by the Imperial government's newest berserker, an artificial planet known as the Death Star. They are drawn into the huge, living weapon and, once there, effect the escape of Princess Leia, an important link to the organizers of the rebellion. With their unique skills, they confound the star troopers to such a degree that their ultimate escape is accomplished with relative ease (except for an important casualty during the confrontation with Lord Darth Vader of the Death Star).

The rebels, stationed on a lush moon of a huge, uninhabitated planet, use the information delivered by the Corellian pirate and his passengers to construct a defense plan against the Death Star. In the final conclusive battle, a small number of rebel fighters attack the artificial planet, concentrating their attentions on the one weak spot in the virtually indestructable killing machine. The ultimate success of the rebels is costly, yet the awareness of freedom and the dedication to their ideals more than makes up for the sacrificed lives. The combat has been won—the war is another matter, possibly to be solved in some future sequel.

The cast for **Star Wars** is an interesting blend of old faces and new. Veteran actor Sir Alec Guinness stars as Ben Kenobi. He is complimented by Peter Cushing in the villainous role of Governor Moff Tarkin. Both actors bring a high degree of professionalism to their critical roles. The newcomers are represented by Mark Hamill as Luke Skywalker, Carrie Fisher as Princess Leia Organa and Harrison Ford as Han Solo.

In order to eliminate any vague references to the strange creatures conjured up by the **Star Wars** staff, a few descriptions should be offered. The Jawas are small, ugly creatures measuring only a few feet in height who live in 4-story land rovers and wander over the desert picking up scrap and abandoned machinery. The Wookie is almost a complete opposite of the Jawa. Overly large and covered with long, dark fur, the Wookie is a courageous fighter and loyal companion. Other strange creatures which populate the film are too numerous to mention and must be seen to be believed.

ILLUSTRATIONS: Above, Early conceptual design by Joe Johnston for a twin-propulsion fighter, not used in the film. *Opposite* in clockwise order: X-fighters during the climactic dogfight scene in the corridors of the Death Star; note the second ship several hundred yards ahead. Detail of the Death Star by Joe Johnston. Robert McQuarrie's visualization of the cantina sequence (not yet filmed), with the two 'droids (far left), Luke Skywalker (center) and a Wookie in silhouette. The rebel's stronghold on the fourth moon of Yavin painted by Robert McQuarrie. Darth Vader attacking Han Solo's Corellian pirate ship with the Death Star in the background by Robert McQuarrie. The massive landrover used by the nomadic Jawas by Joe Johnston. *Following page:* Detail of the Death Star by Joe Johnston, with two Ti-fighters approaching its surface. One of Ron Cobb's unusual alien concepts for the cantina sequence.

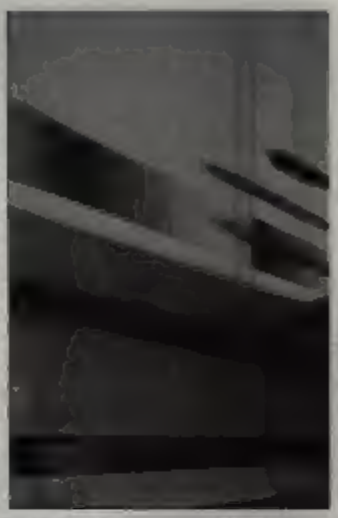
Ben Kenobi, the Jedi Knight is another matter altogether. Functioning on a level that comes closest to approximating a cultural phenomenon of Earth, the Jedi Knight exists as an equivalent to the Samurai warriors of medieval Japan. Once the most honored elite warriors of the **Star Wars** Imperial Empire, the Jedi Knights have by the time of the rebellion, all but vanished. They use a weapon known as a light saber, a cosmic laser-like version of the samurai sword. Luke's father was once a Jedi Knight, and with Ben Kenobi's guidance, Luke is initiated into the mysteries of "the force," a philosophical attitude which allows the Jedi Knights to become complete warriors. The force functions as a rough equivalent to zen concentration. Although the real qualities of the Jedi Knights are not developed to a large degree, in the film the role of Ben Kenobi forms an interesting portrait of the Imperial Empire when it was not undermined by the forces of corruption.

"How did my father die?"

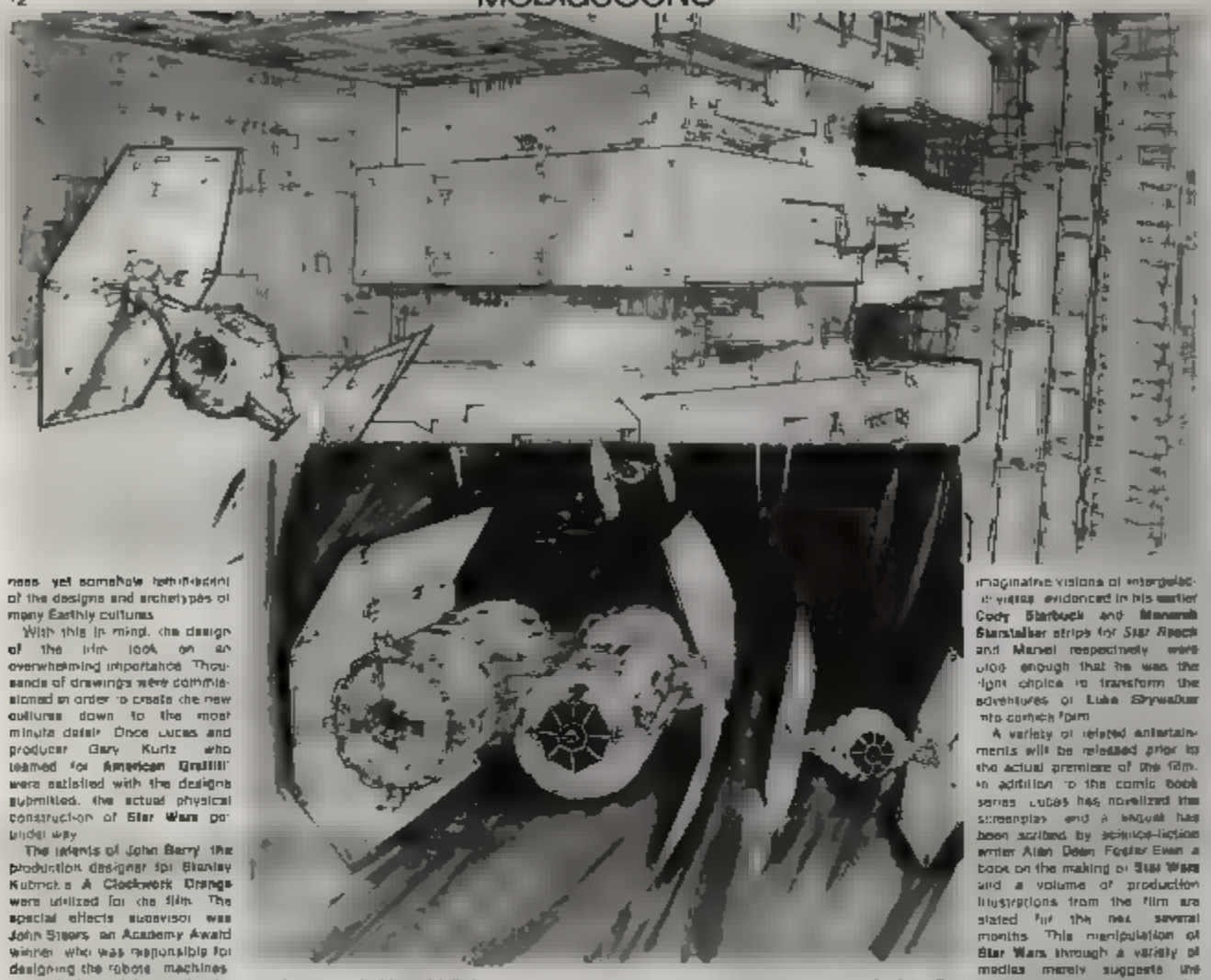
"He was betrayed and murdered by a very young Jedi named Darth Vader. Vader used the training I gave him and the force within him for evil, to help the late corrupt Emperor. With the Jedi Knights disbanded, disorganized or dead, there was few to oppose Vader. Today they are all but extinct. They put too much trust in the stability of the Republic, failing to realize that while the body might be sound, the head was growing diseased and feeble, ripe for manipulation by such as the Emperor. I wish I knew what Vader was after. Sometimes I have the feeling he is marking time in preparation for some incomprehensible abomination. Such is the destiny of one who masters the force and is consumed by its dark side."

Lucas' initial motion picture effort was the memorable and haunting science fiction film **THX 1138**. For his new project, he has returned to the eerie environment of that earlier film but replaced the cynical pessimism of **THX 1138** with a rousing sense of adventure. As George Lucas puts it, "I'm trying to reconstruct a genre that's been lost and bring to it a new dimension so that the elements of space, fantasy, adventure, suspense and fun all work and feed off each other. So, in a way, **Star Wars** is a movie for the kid in all of us."

First and most important in **Star Wars** is the intent to create a fascinating fantasy-adventure film embellished by the technologies and implications of an advanced civilization. The creation of this totally alien society, loosely structured on a quasi-military framework, demands a highly developed imagination. The simple design of clothing, buildings, weapons, vehicles and ephemera necessitated a complete detachment from the confines of contemporary standards. The goal of **Star Wars** became a desire to create a new environment of functional alien-



Copyright © Twentieth Century Fox 1977. All rights reserved



mass yet somehow behind/kind of the designs and archetypes of many Earthly cultures.

With this in mind, the design of the film took on an overwhelming importance. Thousands of drawings were commissioned in order to create the new cultures down to the most minute detail. Once Lucas and producer Gary Kurtz who teamed for **American Graffiti** were satisfied with the designs submitted, the actual physical construction of **Star Wars** got under way.

The talents of John Barry the production designer for Stanley Kubrick's **A Clockwork Orange** were utilized for the film. The special effects supervisor was John Stears, an Academy Award winner who was responsible for designing the robots machines and vehicles and the spectacular explosions throughout the film. The handling of the space sequences which includes the violent but brilliant dog-fight at the conclusion of the film, is being handled by special effects miniaturist John Dykstra. These sequences in **Star Wars** will take full advantage of some new advances in computer controlled stop-motion animation. Dan O'Bannon of **Dark Star** is also on hand to provide an appropriate visual richness to these scenes.

Make-up expert Stuart Freeborn who designed and made the ape costumes for Stanley Kubrick's **2001** has made his own special contribution to **Star Wars**. His creation of Chewbacca, the giant hairy Wookie, was accomplished through the use of Asian yak hair. The actor playing Chewbacca has had only one other role in his brief career in motion pictures. He plays the minotaur in Ray Harryhausen's newest film **Sinbad and The Eye of The Tiger**. This exposure prompted George Lucas to recruit him for the role of Chewbacca.

Another of the more interesting members of the **Star Wars** team is Ralph McQuarrie. As an artist McQuarrie rendered a number of highly detailed paintings of key sequences in the film. His work reminiscent of NASA type imagery captures the visual essence and range of the project. So impressive was McQuarrie's work that when a cover artist was needed for Lucas' novelization of his screenplay the assignment was immediately given to McQuarrie.

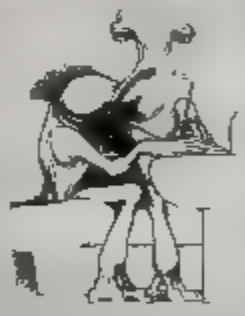
"I've triple checked the coordinates. We ought to be standing out one planetary diameter from the surface. The planet's glow should be filling the cockpit. But there's nothing out there. Nothing but debris. Judging from the wild level of energy outside and the amount of solid waste I'd guess the Alderaan's been blown away. Totally."

'Destroyed? But how?'

The Empire

Although Lucas guides the production from his suite of offices at Universal Studios, **Star Wars** is a Twentieth Century-Fox release. Principle shooting has been completed. All that remains is to dovetail the special effects into the main body of the film.

The actual production of the film was accomplished over a 17-week schedule. This shooting took Lucas his cast and crew across the globe. Several weeks were spent filming on location in Tunisia, providing the perfect landscape for the arid planet, Tatooine. Much of the film was made at EMI Elstree and Shepperton Studios, London the same studios that are currently facilitating Harry Saltzman on his production of another science fiction spectacular. **The Micronauts**. The final sequences in **Star Wars** set on the ice/ripple moon of Yavin were filmed in Central America. Those who've seen the existing footage agree that **Star Wars** should prove to be a lush and brilliantly crafted entertainment.



Many artists have been assigned to work on the film. The elements of design both in terms of characters and environments are of very special interest to the production. Along with Ralph McQuarrie, noted Los Angeles based artist Ron Cobb was commissioned to visualize a series of aliens which populate **Star Wars**. His creatures range from an amphibiatory plant which sips cocktails to a huge burly rhinoceros-like beast who appropriately sits bored and alone. Above all, Cobb has managed to keep his alien quality unhuman, a daring problem for even the most imaginative of artists. The number of creatures suggested by Cobb in his drawings that will actually be used in the film has not yet been determined. All however will be completely unique offering a whimsical compliment to Lucas' multicultural vision.

Comic book artist Howard Chaykin has been commissioned to draw a poster of Luke Skywalker as advance publicity for the film. Chaykin along with writer-editor Roy Thomas, has been assigned the task of producing a six-part adaptation of **Star Wars** for Marvel Comics which is due for publication in the spring of '77. Chaykin's imaginative visions of intergalactic vistas evidenced in his earlier **Cody Starbuck** and **Starwolf Starstalker** strips for *Star Reach* and Marvel respectively were good enough that he was the right choice to transform the adventures of Luke Skywalker into comics form.

A variety of related entertainments will be released prior to the actual premiere of the film. In addition to the comic book series Lucas has novelized the screenplay and a sequel has been scribed by science-fiction writer Alan Dean Foster. Even a book on the making of **Star Wars** and a volume of production illustrations from the film are slated for the next several months. This manipulation of **Star Wars** through a variety of medias merely suggests the tremendous interest the producers feel the film will generate.

Though there are those who will probably slight of **Star Wars** as nothing more than popcorn, the film easily transcends such a description. It is high adventure in the tradition of **Robin Hood** and **Gunga Din**, a galactic fairy tale in the broadest sense of the word. And who's to say that sometime in the far future, **Star Wars** won't be considered on the same terms as **The Three Musketeers**, **Les Miserables**, **Tale of Two Cities** and **King Arthur and the Knights of the Round Table**.

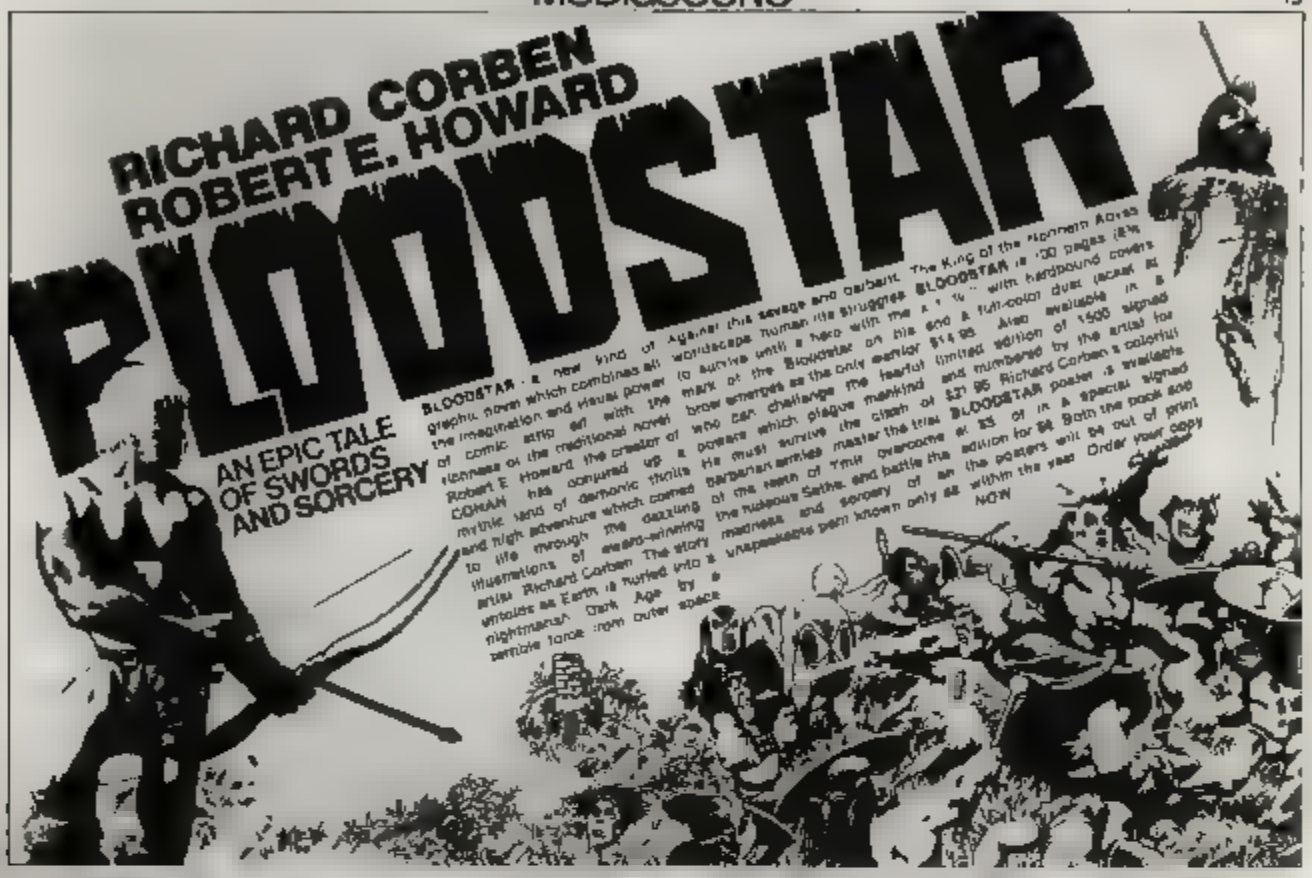
Star Wars will probably succeed for a number of reasons. But it will be remembered because George Lucas wanted to do something better than had ever been done before.

"Sir, we've completed an analysis of their attack plan. There is a danger. Should we break off the engagement or move plans to evacuate?"

"Evacuate? At our moment of triumph? We are about to destroy the last remnants of the Alliance, and you call for evacuation. You underestimate their chances badly."

"We're going in."

Carl Macek


RICHARD CORBEN
ROBERT E. HOWARD
BLOODSTAR
AN EPIC TALE OF SWORDS AND SORCERY
BLOODSTAR - a new kind of graphic novel which combines all the imagination and visual power of comic art with the richness of the traditional novel. Robert E. Howard, the creator of CONAN, has conjured up a mythic land of demonic thrills and high adventure which comes to life through the dazzling illustrations of award-winning artist Richard Corben. The story unfolds as Earth is hurled into a nightmarish Dark Age by a terrible force from outer space
Against this savage and barbaric backdrop human life struggles with a hero with the
BLOODSTAR is 100 pages (8½ x 11) with hardbound covers and a full-color dust jacket. Also available is a limited edition of 1500 signed and numbered by the artist for $21.95. Richard Corben's colorful BLOODSTAR poster is available signed in a special edition for $5 or in a special signed and numbered limited edition for $8. Both the book and the posters will be out of print by the end of the year. Order your copy NOW

THE ROTTENEST YEGG OF THE ROARING 20s SCARFACE DUCK

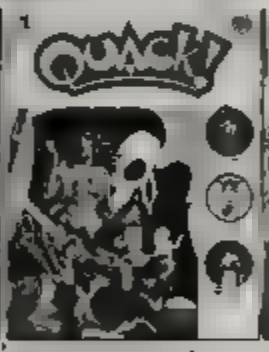
Public Enemy Number One! Height 3 feet 2 inches; yellow feathers and orange beak; last seen wearing blue pinstripe suit derby and spats. Armed and to be considered extremely dangerous. Goes by the name **Scarface Duck**. Now full-color 9" x 24" wanted posters are available taken from official file renderings by ace duck portrait artist Frank Brunner. Be on the lookout for this unsavory individual and make every effort to apprehend him. **Scarface Duck** will not be in circulation long, so do your part to shorten his insidious career of crime, before it's too late!

THE DUCKANEER FOWL FREEBOOTER OF THE HIGH SEAS

Avast me Duckos! Ship aboard with the fowlest cap'n ever to set the seven Seas! It's the **DUCKANEER** and his lusty crew ready to cast off on a plunder cruise under the grim aims of the Jolly Roger. Sir Francis Brunner IV has captured his triumphs in a full-color 9" x 24" poster that's ready to hang from your highest yardarm. Yours for just $3.00 plus .50 postage, packed in a sturdy peg-leg tube. Sign up now for a 20,000 league voyage of piracy wenching, cigars and grog before the King's guards catch up with the **DUCKANEER** and scuttle his gibbets off to Davey Jones Locker with a foot of cold steel!

A CLASSIC QUACKER COMES TO LIFE IN THE ORIGINAL DRAKULA

From out of the heavy velvet shadows of the silent movie theatre screen, **COUNT DRAKULA** stalks again—disappearing into the same night to seek out the warm pulsing lifeblood of poultry snatched unsuspecting from their coops while a shimmering full moon stares down from an obsidian sky. Relive this memorable moment in film history with a feather ruffling poster of Barrymore Duck captured forever in all the majestic pelt of his infamous 1931 Unicycle Pictures role. **DRAKULA** directed in atmospheric black and white by George Cheatham. The hypnotic eyes, fanged beak and swirling opera cloak that scared the pinfeathers off moviegoers half a century ago are yours for $2.00 plus .50 postage.



IT'S THE FEATHERED PRINCE OF PIRACY IN A NEW COMIC

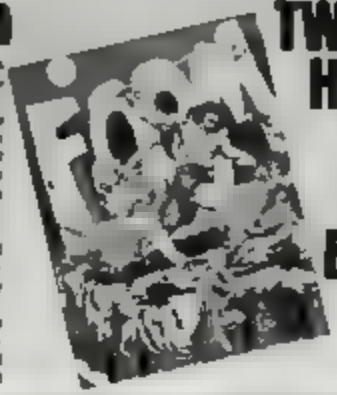
What makes one man's dinner suddenly take to the high seas and a life of violence, vendetta, vice and vengeance? The recent vocal appeal appears in **QUACK**, a new comic magazine in which Frank Brunner tells the full story behind the infamous Duckaneer and his feathery flight to become the king of the fowl-freebooters. With his best watch by his side, the Duck ace is joined by a host of web-footed wonders created by Howie Chaykin, Scott Shaw, Dave Stevens and Arlen Huppenberg. You can join the Duckaneer and his colorful cohorts Kosmo Kat, Duckula and Yo-all Gibbon in tales of thundering adventure for just $1.00 plus .50 postage. Just step up to the gangplank and say "QUACK!"

AN INSIDE VIEW AT A SCREWBALL SUCCESS. HOWARD THE DUCK

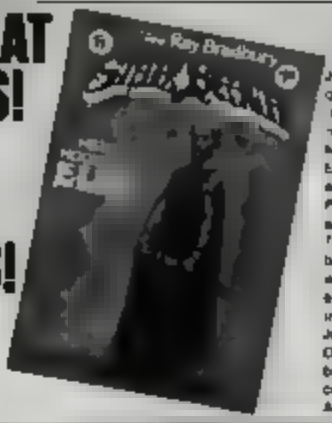
Gene Siskel: *Fraud at polls.* Marvel's resident animal quacker is a feathered fun ball a result of the great presidential election—who'd have thought that our favorite diplomatic duck would lay an egg with his voters? Small change you say, just peanuts! Not according to Howard's campaign speechwriter Steve Gerber who reveals all in this issue of **FOOM MAGAZINE** in a candid outspoken interview on the haunting of a candidate and his political roasting. In addition the fun contributions of Brunner, Colan, Ploog, Stevens, Levitha and others are revealed to the public. The straight hard-hitting truth for $1.25 plus .25 postage. *Preposterous, indeed.*

CONAN

Who knows Conan of the comics better than the Mighty Marvelbuffs? Nobody we know, especially after reading the **CONAN ISSUE** of Marvel's fan magazine **FOOM**. There are 32 action-packed pages devoted to the giant Cimmerian and his exploits with art by Barry Smith, John Buscema, Alfredo Alcala, Pat Boyette, Tom Palmer and others. There's a 17-page interview with Conan writer Roy Thomas, a new Conan checklist, and an article on *The Man Who Created Conan*. Additional features cover King Kull and Red Sonja. Only $1.25 plus .25 postage.



TWO GREAT HEROES! TWO NEW BOOKS!



ELRIC

Just published! The latest and quite possibly the greatest—issue of Star Reach is available now. Issue 8 features Michael Moorcock's invincible barbarian Elric in a spectacular 20-page adventure *The Prisoner of Fantasy* drawn by Bob Gould and scripted by Eric Kimball. This skillfully designed and beautifully detailed story is worth twice the price of the book alone. But there's more—including Ray Bradbury, Alex Nino and Joe Orlando's *Gods of Mount Olympus*. Star Reach 8 is bound beneath a new full-color painting cover of Elric by Jeff Jones. Available now for $1.25 plus .50

In a powerful and spell-binding stereo premiere CONAN THE BARBARIAN comes dramatically to life in two recorded adventures. Professionally produced this top-quality album is the first of its kind to enter the fantastic realm of Robert E. Howard's savage Hyborian Age. The scripts for *The Tower of the Elephant* and *The Frost Giant's Daughter* were specially adapted by Roy Thomas from the original Howard tales, and are presented here with a full musical soundtrack and effects by a professional cast and crew. Hear the sound of CONAN come alive in this exciting new album, complete with a full-color Tim Conrad jacket painting. Available at $6.00 plus .50 postage.

CONAN returns! In the second album of thundering sword and sorcery adventure! Just released in a special numbered edition of 1500 pressings, this new CONAN record features two more spectacular and supernatural action thrillers *The Blood-Stained God* and *Curse of the Mooglith*. No effort has been spared to capture masterpieces of Robert E. Howard & Sprague DeCamp, writer and editor of the famous Lancer CONAN series, narrates these two new adventures, starring a full cast of actors and a complete sound track. The album features a new cover illustration by Tim Conrad. $6.00 plus .50 postage and handling. A prime piece in any collection. Order yours today!

HISTORY OF COMICS VOLUME 1

Acclaimed as the DEFINITIVE series on the comic book in **The History of Comics Volume 1**, Skerpho tells the inside story of the Great Newspaper Strips, tracing them through the Pulp Heroes to the creation of *Superman*, *Batman*, *Captain America*, *The Sub-Mariner*, *Human Torch*, *Kid Gangs* and dozens more from Timely and National! Almost 800 Masterfacts. 92 giant 9½ by 14" pages, a giant COLOR wrap-around poster featuring 50 all-time action heroes and previously unpublished artwork, all for only $4.00 plus .50 postage.

HISTORY OF COMICS VOLUME 2

Even bigger and better Volume 2 continues exploring the comic world. Skerpho has produced another compelling 100,000 word epic detailing the legends of *Captain Marvel*, *Spy Smasher*, *Blackhawk*, *Airboy*, *The Heap*, *The Flying Heroes*, *The Spy*, *Black Condor*, *Bulletman* scores of Fawcett and Quality heroes, and a definitive study of *The Spirit*. A smashing sequel 132 pages, 400 exciting reproductions with 33 full-page illustrations, and another giant wrap-around comic heroes poster! Only $4.00 plus .50 postage and handling.

MIKE HINGE EXPERIENCE

The Mike Hinge Experience explodes with incredible new ideas and mind-blowing graphics guaranteed to turn you on! With these pages Hinge visualizes a tomorrow of machinery and magic, spacemen, women, robots, and androids with a touch of electronic wizardry! Over 70 astounding illustrations on a giant 11"x17" Supergraphics-size volume, bound beneath a unique silver and black cover! A LIMITED EDITION COLLECTOR'S ITEM. Only $4.00 plus .50 postage and handling.

BIG APPLE COMIX

New Yorkers are a strange breed of animal who alternately love and hate the city they've nicknamed the Big Apple. Former Marvel Comics staffer Flo Steinberg is one such New Yorker and she's on underground comic publisher has decided to pay special tribute to her chosen city, along with a dozen other notables. Together they explore a myriad of Manhattan mysteries and love to tell it all in BIG APPLE COMIX unafraid, uncensored and unchagrin. There are eight million stories in the Naked City and to quote BIG APPLE) all of them are sick! YET THEY MUST BE TOLD— send a buck and see for yourself!!

COLLECTOR'S CLASSICS

Now the best of the Marvel Age can be yours on a set of 12 giant 2'x3'6" color posters! These super **COLLECTORS CLASSICS** feature *Spider-Man*, *The Fantastic Four*, *Hulk*, *Dare-Devil*, *Silver Surfer*, *Conan*, *Agt Fury*, *Avengers*, *Agent of Shield*, *Sub-Mariner*, *Captain America* and more—each one a glamorized poster. They're all here to study, collect and display. Jack Kirby, John Romita, Barry Smith, Gene Colan, John Buscema and Barenko. Send $3.95 plus .50 postage. All posters are mailed in a sturdy protective tube to insure safe delivery.

PHOTOS Top row: **Valley of the Dragons**, Yog: Monster From Space, King Dinosaur, Cat-Women of the Moon. Bottom row: **Plan 9 From Outer Space**, Attack of the 50-foot Woman, Valley of the Dragons

AAARRGH!

THE INVASION OF THE SPACE TURKEYS

There seems to be some unwritten law that when a particular type of motion picture makes an overwhelming impact with an audience, it is almost a certainty that dozens of similar films will follow. It is as if someone had twisted Newton's law so it would come out "For every good film there is an equally bad one of the same nature."

Yes, friends, if you are getting that subtle chill in the back of your minds, you're right. We are about to take a (mercifully) brief look into the darker recesses of memory to exhume some of the extraterrestrial disasters and criminal efforts that have left aficionados with bad dreams, queasy stomachs and an overwhelming desire to find the black pill concession.

The first abomination that I recall occurred during the 3-D crazed of the 50s. The film was entitled **Robot Monster** which should have been an immediate rip-off, produced by Al Zimbalist, who seemed to be somewhat of a master at making noxious films on budgets that were incredibly minute.

Promoted as a 3-D epic, the film looked more like two flat prints projected on the link-up double projector system. Even with that the final result was still rotten, leaving the viewer with a headache and an aching feeling in his pocketbook when he realized he had spent money to see this turkey.

The Monster of the title was simply an actor in a mangy overweight gorilla suit with the head replaced by a space helmet that hid the performer's face (and we don't blame him). Add a dubbed-in voice and you have a "robot monster" known as Ro-Man. This is called audience persecution.

The plot, such as it was, had Ro-Man searching for the last six humans who have survived an alien onslaught from Ro-Man's world. Since the Ro-Man's super-duper death ray didn't quite do the job, the robot has been sent to mop-up on orders from the head Ro-Man known as the "Great Guidance" (or "Great" to his intimates). Ro-Man polishes off the hero and two of the most obnoxious screen youngsters one has ever had the misfortune to behold. He plans other nasty fates for the rest of the players, then his clock-work heart trips its main-spring for the lonely heroine. Within moments a senseless dilemma is throwing him off kilter as he is ordered to kill the girl (I must cannot cannot but must and so forth, ad nauseum). His version of the balcony scene is interrupted when the head Ro-Man has had enough and blasts his minion, the humans and the entire planet to bits, after which the audience finds it was only a kid's nightmare inspired by comic books!

It is interesting to note that the film's director, who shall remain nameless here, attempted to commit suicide shortly after the picture was finished and released. Any ideas?

Producer Zimbalist unloosed another winner with **Cat Women of the Moon**, which featured Sonny Tufts (? Marie Windsor, Victor Jory and Douglas Fowley meeting the Ro-Woman a.k.a. the Hollywood Cover Girls. The Cat Women were a distinct improvement over Ro-Man. They had powers of hypnosis, the ability to vanish at will, superior intelligence and form-fitting leotards.

The same basic plot was used for the consumptive effort, **Missile to the Moon**, which found Richard Travers and Cathy Downs coping with a script that made Cat Women look like academy award material.

Speaking of lost civilizations, ever wonder what happened to Atlantis? Would you believe that the scientists of that lost continent had already achieved space travel—and when the disaster occurred they whisked a group of Atlanteans to another planet where now only beautiful women and one old man survive. At least that was the premise of the totally forgettable **Fire Maidens from Outer Space**. In his space-opera tradition along comes an Earth rocket expedition with an all-male crew. Earthlings meet girls, deliver cheapo monster, watch girls gyrate to lousy choreography and everybody leaves the healer knowing the word "worthless" has been re-defined for them.

Peter Graves found himself faced with a mission impossible when he coped with 1954's **Killers From Space**, ping-pong-ball-eyed aliens from another galaxy who planned to unleash a horde of giant process-screen monsters upon the world.

If you were a space-opera hero during the 50s you would more than likely (if there were no hostile special-effects-made aliens on the planet you visited) encounter some form of prehistoric type beast. Another rule to think on: When in doubt (and low in budget), dig up a prehistoric monster.

Producer Bert "The Scourge" Gordon whose name is synonymous with such agonizers as **The Amazing Colossal Man**, **Fantastic Puppet People** and the recent rips of H. G. Wells' **Food of the Gods** made his debut with **King Dinosaur**, in which human astronauts, two men (two beautiful girls what else?) trambled at process-screen enlarged lizards standing in for dinosaurs. Budget was evidently so microscopic that an iguana, subbed for a Tyrannosaurus Rex. Those who lived were given medals for bravery—moviegoers that is.

Then there was Al Zimbalist's **Valley of the Dragons**. Ostensibly based on Jules Verne's "Career of a Comet," Dragons found its heroes about to fight a duel over a woman when a comet passes too close to the Earth whisking the two rivals to its surface and careening back off into space. Before you can say "Victor Mature" they encounter a tribe of cave people. Going native, they find themselves rescuing the gorgeous blond damsel and battling stock-footage from **One Million B.C.** which made up about 70% of the feature, thereby saving Zimbalist's mucho bucks, and victimizing another audience.

Allied Films holds the title for making the most unendurables to contaminate the bottom half of drive-in bills. Most of these grotesqueries were generally indistinguishable remakes of early AIP productions. Thus, the **Eye Creatures** was a version of **Invasion of the Saucer Men**, while **Zontar-The Thing From Venus** was what happened if it **Conquered the World**. **Giant Meade Wasps** saw aliens planning to kidnap Earth women to help repopulate the Red Planet.

And speaking of kidnapping women: Ah ha, thought that'd get your attention! **Frankenstein Meets The Space Monster** tried a similar subtle approach, but this time with an android space pilot whose capsule is shot down by an alien crab filled with your every day, bald-domed, pointy-headed beasts. The aliens land on the wilds of Florida to obtain delectable damsels for—what else—less than kosher purposes. Spectators were reduced to state of apoplexy.

The Cape Canaveral Monsters featured two globs of light that had more acting prowess than their human co-stars while the **Attack of the 50-Foot Woman** featured a transparent giant alien with a penchant for diamonds and Allison Hayes in a bed-sheet bikini? Viewers had two things to be thankful for.

While not as rail as the 50-foot woman, **The Astounding She-Monster** matched measurements very nicely in the person of Shirley Kilpatrick, a delectable damsel with a radioactive touch and a metallic form-fitting suit.

We were not alone, however, in polluting the nation's theatres. Other countries have unleased their own intergalactic disasters. Fortunately not many of them have made it to America. Italy has given us **War, Wild Planet** (one of a series dealing with a future Space Patrol-type organization), while France bombed with **The Planets Against Us** and **No Survivors Please!**, which diabolically described the annihilation of the audience. Japan has used their resident monsters Godzilla and Gamera (a giant flying turtle with jetpacks) to get even for WW2. Mexico gave us the science-fiction comedy, **Conquerors of the Moon**, otherwise known as Montezuma's revenge.

Since we began this little seminar with a look at a true turkey, feel it is only appropriate that we end with another all-time disaster. **Plan 9 From Outer Space** (I hear the groans already!) burdened with an almost non-existent budget peppered with abysmal dialogue. **Plan 9** was a disasterous attempt to combine the elements of the horror film with the theme of alien invaders.

The invaders were very human in appearance as they executed Plan 9. I wonder what he (the eight were?) saving the dead for use as an army against Earthlings. The film's only distinction is that it featured the last appearance of Bela Lugosi as one of the living dead. Tv hostess Vampira and Tor Johnson, whose massive presence provided menace in every frame, were two other members of the living dead brigade, stalking through obviously artificial settings like lethal wind-up dolls. Flying saucers that looked like pie-plates dotted the screen before the audience fled the theaters in abject boredom or pain.

The only real invasion, it became apparent was the one which persistently continued to pollute theatre screens like some undying pestilence from the dark ages. Frequently the best things about them were the posters. Innocently we paid our admissions, hoping to find a least B-film entertainment—waiting, sitting through the shabby, the pitiful, the wretched and, by God even the diabolic before we realized the three R's of the turkeys: Rotten, Rank and Ridiculous.

Still they came, unending, depraved, mingy. **The Giant Leeches, Jungle Moorman, Earth vs. the Spider, Monster A-Go-Go, Hideous Sun Demon, The Brain That Wouldn't Die, Killer Shrews, The Horror of Beach Party, The Incredibly Strange Creatures Who Stopped Living and Became Mixed-Up Zombies.**

The list is endless. Fortunately our space is limited!

A final warning before you backslide and cum on tonight's Creature Feature. The Space Turkeys can be hazardous to your mental health!

Eric L. Hoffman

MANY OUTRAGEOUS THINGS HAVE BEEN SAID ABOUT BARRY SMITH'S ART

IT WAS ALL UNDER-STATEMENT.

Devil's lake

This exceptional work of art is new from Barry Smith and he calls it THE DEVIL'S AKE Superb full-size, full-colour reproductions of the original painting are now available. Each piece is 25" x 25" and printed on fine quality matte finish paper. An unsigned edition of THE DEVIL'S LAKE is available for $5.00 plus .50 postage and handling, and comes mailed in a protective tube. The deluxe, numbered and signed edition is available for a limited time only at $20.00 plus $2.00 postage, and is mailed flat and insured to guarantee it's arrived in pristine mint condition. Our numbers start first.

Whithering

Whithering Barry Smith's finest and most inspired black and white work combining breathtaking graphic realism with a darkling, demonic supernatural image of a deathshead vision turning slowly--and looking at YOU. A superior achievement in art's intricate detail being subliminal to the impact of the ghost of all memories. Whither where? This extraordinary reproduction is 5' x 20' in size and clearly captures such minute embellishment perfectly. Whithering is printed on 65 lb textured cover stock and is available for $2.50 plus .50 postage and handling.

Enchantment

Tinkling bells, finger cymbals and the rush of Deja-vu. Have you lived before? The Enchantment a fine example of Barry Smith's rare insight into the universal mystery of reincarnation. Unearthly and enigmatic yet compellingly evocative. Smith's mythic dreamscape conjures up the illusion of dark entrainment and unexpected revelation. The Enchantment was published in a limited edition of 500 prints, each hand-signed and numbered lavishly printed in full-colour on 80 lb Chromocote stock. 3' x 25" available while they last at $4.50 plus $1.00 postage.

Bookmarks

Tuck a lovely lady into a book tonight. The Moon & Star Bookmarks represent one of Barry Smith's most unusual products. Mail and frame them collectively or use them in your favorite Conan novels. Two different sets of five, each 9" high on coated stock a beautiful and striking barbarian woman brandishing sword and spear set off by a red border a long-haired, near naked maiden dancing at midnight through Byzantium surrounded by a rich blue border. Order by colour $7.50 per set of five, order both sets and get them all for $12.50. Include .50 postage.

Pandora

Somewhere in the ancient castle, the room waited. It was crowded with the bric-a-brac of the ages, thousands of wondrous curios touched by a mystic am conjured beyond the edge of the world. Footsteps. A woman possessed with insatiable curiousity. A forbidden box. Barry Smith captures the raw moment in a print of unmatched beauty and detail. This is the last of a limited edition of 1500 copies, octagonal format 24½ by 24½ in full color with a wide gold border. Signed by the artist. $20.00 plus $2.00 postage, mailed flat and insured.

AMERICA'S NEW MAGAZINE OF POPULAR ENTERTAINMENT

Mediascene

Once upon a time in the magical land of Mantagar, ten million years in the future and right after the nuclear holocaust, two sons were born to the beautiful Queen Delia.

One of them was very good and the other was very evil.

For the rest of their lives they would fight each other for control of the world.

a Ralph Bakshi production

A B C D

THE SHAPE OF THINGS TO COME

It is interesting and quite repetitive to return to the worn-out cliche that Hollywood is finally taking science fiction seriously. Obviously this well accepted genre has finally imbued itself deeply into the consciousness of the public. This year almost entertainment will provide a wide range of both highly sophisticated science fiction speculation as well as a solid dose of adventure and chills.

Probably one of the most interesting science fiction projects on the horizon and certainly one of the most anticipated, is Steven Spielberg's upcoming shocker **Close Encounter of the Third Kind.** The title refers to standard Air Force terminology for the various types of contact with UFO's.

Close encounters of the first kind refer to sightings of any aspect of visual contact experienced in regard with unidentified flying objects. Close encounters of the second kind relate to any type of intelligent communication between humans and extra-terrestrial beings. Close encounters of the third kind concern actual physical contact with UFOs or the forces by which they are manipulated.

The film's title is, of course, self-explanatory. Though there have probably been as many flying saucer movies made as there were reported sightings we can almost guarantee Spielberg's film to be as fresh and exciting as tomorrow's news. He plans to keep it that way too, by being certain the project is kept hidden from everyone except those directly connected with the actual filming. Even then he has concealed the nature of **Close Encounter** by giving actors only the portions of the script which includes their specific roles. The same strategy applies to technicians and special effects crews.

MEDIASCENE has however managed to penetrate the veil of secrecy surrounding the production and uncover the storyline along with details about the special effects work and the project's schedule difficulties.

Problems seem to have a natural affinity for attaching themselves to Steven Spielberg's endeavors. Though he garnered considerable acclaim from his right razor-sharp direction of **Jaws** the production suffered a series of impossible crises which nearly derailed the budget and the deadline. Nevertheless, the unparalleled success of **Jaws** made Spielberg Hollywood's latest golden boy and will undoubtedly carry him through the critical stages of his current undertaking.

A film writing **Close Encounter** has taken three months behind shooting schedule, a problem which will bounce the originally proposed release date sometime in mid-year to a later period, probably to Christmas 1977. When it is finally offered the advertising pitch will almost certainly go with the "from the director who gave you Jaws" routine in the old Hitchcock tradition. Why not? Spielberg is obviously shooting for maximum suspense and shock value as he did with **Jaws** and his 1971 rocker TV thriller **Duel.**

The plot of **Close Encounter** centers on a power line trouble shooter (an ordinary guy-next-door-type family man whose life changes radically after he sights what he believes to be a UFO. His personality begins to change first subtly then startlingly as the sighting becomes an obsession. He is driven to discover what it was, or who it was, that he has seen.

He continues to hit a deadend until he envisions a psychic image of a mountain area he is convinced is related into his UFO encounter. Eventually he locates the area in his vision, a secret military base somewhere in the mid-west, completely cleared of all non-government personnel by a bogus nerve gas scare.

Entering the base he discovers it to be an installation whose singular purpose is for communication with extraterrestrial beings. A vast link-up computer system is being used for the transmission of messages which take the form of color patterns and musical intonations. The closer he gets to the truth the more profound is his obsession. He becomes a different man, breaks away from his family, and becomes involved with a woman much like himself under the spell of the sightings. Finally he learns that saucers have been

STAR TREK MAY BE IN THE RUNNING FOR A 1977 RELEASE

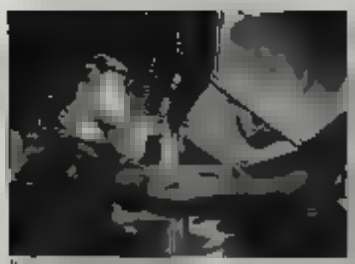
systematically, teasingly and alarming humans from the confines of Earth for years. He realizes his ultimate destiny as he actually experiences his own close encounter of the third kind.

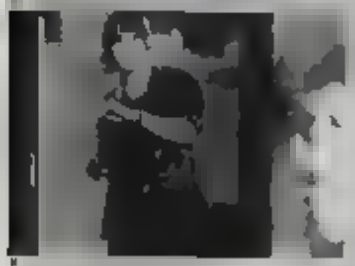
The final scenes of the film are being shot secretly in Mexico with little girls playing the roles of the small frail aliens. They are garbed in robes of silver lame. Their heads have an enlarged cranial bulge, and their skin is a light greenish-gray. The aliens have unique liquid black eyes created by the suspension of double lenses in the facial masks.

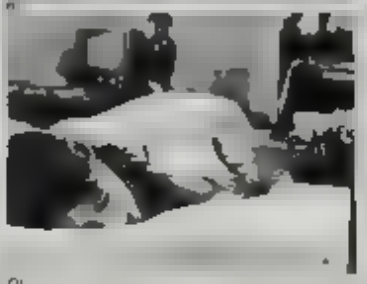
Richard Dreyfuss stars in the production which also features famed French director Francois Truffaut. The special effects are being handled by Douglas Trumbull who previously worked on **2001** and **Silent Running. Close Encounter of the Third Kind** will be released by Columbia Pictures.

American-International is scheduling two adaptations of the works of H.G. Wells. Following in the wake of his earlier **Food of the Gods,** Bert Gordon is on location in Florida filming **The Empire of the Ants.** The story concerns a colony of insects which have grown to giant proportions and are able to hypnotically control human beings much in the same way as normal ants control aphids. This wild science fiction thriller stars Joan Collins, Robert Lansing and Tish Sterling and is scheduled for a summer release. Also from American-International is a new filming of H.G. Wells' **The Island of Dr. Moreau.** Initially filmed in the early 1930's as **The Island of Lost Souls** with Charles Laughton and Bela Lugosi, the new version will feature Michael York, Richard Basehart and Burt Lancaster. Directed by Don Sharp, **The Island of Doctor Moreau** is scheduled to begin shooting on location in the Canary Islands. The pre-production work was so extensive that an entire full-scale village was constructed on the island of St. Thomas to serve as a setting for the new excursion into the world of H.G. Wells.

Universal Studios is offering two rather low-key science fiction fantasy thrillers. The first film is entitled **The Car** and stars James Brolin and Kathleen Lloyd. Basically the film tells the story of a small town that is harassed by vicious attacks from a mysterious driverless car. This killer car roams the highways







PHOTOS: A(B)C: **The Sentinel** D(E)F(G)H: **The Car** I(J)K(L)M(N): **Damnation Run** O: **Demon Seed** P: **Wizards.**

terrorizing innocent citizens and murdering people at random. Seemingly powered by a demonic mind, the hell-spawned car will not pass hallowed ground. **The Jews Exorcist** hybrid with a **touch of General Motors** is directed by Elliot Silverstein whose earlier films **Cat Ballou** and **A Man Called Horse**, attest to the multi-faceted nature of his filmmaking talent.

The other Universal release scheduled for 1977 which deals again with arcane subject matter is based on the best-selling novel **The Sentinel**. The film stars Chris Sarandon and Christina Raines and a host of veteran actors including Jose Ferrer, John Carradine, Martin Balsam, Ava Gardner, Arthur Kennedy, Burgess Meredith and Eli Wallach. Described as a story about a young model torn between the forces of good and evil in a bizarre Manhattan brownstone, **The Sentinel** is a metaphysical occult thriller. Written and directed by Michael Winner, the film has a crisp, realistic look which gives the fantastic elements a more exotic believability.

Twentieth Century-Fox seems to be the major science fiction studio for 1977. Along with Lucas' epic space fantasy **Star Wars**, the studio is also releasing **Survival Run** and the animated feature film **Wizards**. Adapted from Roger Zelazny's novel **Damnation Alley**, the film is an apocalyptic story dealing with survival after a major holocaust. It stars George Peppard and Jan-Michael Vincent with direction by Jack Smight (**Illustrated Man**). **Wizards** is the long-awaited space fantasy with strong elements of sword and sorcery injected for maximum excitement and explosive visuals. This animated spectacular is scheduled for release in the spring.

Several other productions from the major studios are worth mentioning. MGM's new **Demon Seed**, starring Julie Christie and directed by **Performance**'s co-director Donald Cammell, might be described as a combination of **Rosemary's Baby** and the **Outer Space Connection**. The film based on a novel by Dean Koontz is currently in general release. The other major studio production is Harry Saltzman's **The Micronauts**, now filming in England. Saltzman who, along with Albert Broccoli, was responsible for producing the James Bond series, has struck out on his own to put together the new sf actioner. The story derived from a novel by Gordon Williams, deals with the dwindling food supplies of future generations. A solution is suggested which would shrink people to allow what food there is to last longer. At least this is the premise that the film was dealing with when initial shooting began in Great Britain. **The Micronauts** is directed by Ronald Neame who was behind the helm for Irwin Allen's successful disaster picture **The Poseidon Adventure**. Last but not least is Paramount's **Star Trek** feature. A new script by Alan Scott and Chris Bryant has been submitted. The director is Phil Kaufmann. If all things go well, the film may be in the running for a 1977 release.

Three European films are scheduled for release next year. The most outrageous is **Spermula**, a multi-million dollar production originating from France. The film is a slightly kinky combination of the science fiction aesthetic with a vampire motif. Mario Bava did it years earlier with his **Planet of the Vampires**. **Spermula**, however, is definately heading towards a porno market. The more conservative productions include Italy's **The Argonauts** directed by Aldo d'Angelo. This is the first really big-budgeted Italian experimental science fiction film in a long time. Probably the most interesting film to come out of Europe is the French production of **The Holes** released in the United States by Burbank International Studios. This exciting science fiction film stars the great

DUNE MAY BE LOST FOREVER TO THE CRUEL REALITIES OF ECONOMICS

French actors Philippe Noiret and Charles Denner.

For those who missed it the first time around, Alejandro Jodorowsky's 3-D masterpiece **The Bubble** is scheduled for release under a new title. The premise concerns a creature so large it can only be perceived as a membranous material. Anyone interested in 3-D techniques or in Jodorowsky's work should catch **The Fantastic Invasion of Planet Earth**.

In terms of bizarre science fiction projects that somehow fail to suspend a feeling of disbelief from hell advance publicity are Steve Krantz' **Hollywood High 2000** and the equally outrageous **Lucifer Connection**. In the first instance, Krantz is apparently attempting to create an Archie type atmosphere in a futuristic setting in order to recruit young talent for his project. Krantz even staged a huge costume contest in which thousands of local Southern California high school students were asked to dress up approximating how they felt students in the year 2000 would look, dress and behave. The event proved to be a glittering if somewhat superficial spectacle even to the tinsel nature of Hollywood.

The Lucifer Connection is slightly more serious. This science fiction thriller is set in a future time in which the Neo Fourth Reich rises to challenge the safety of the world once again. The cast is composed of such well-known actors as Keenan Wynn, Robert Vaughn and Aldo Ray.

Also on tap are a series of proposed sequels. **The Exorcist** will get a second chance. The time with Richard Burton in the title role **Logan's Run** might be followed up with the proposed **Logan's World Jaws** will be seconded with a more fantastic sequel in which the menace of the deep turns out to be a prehistoric shark the size of a whale.

In the entertainment world nothing seems impossible. Darryl Hickman has proposed a continuing day-time soap opera with a science fiction framework. The supposed title of this new project is **Space Out**. The title says it all.

One factor which puts a damper on the acceptance of science fiction in the motion picture community is the high fatality rate of projects that experience false starts or never get off the ground at all. So many of them which seem like boxoffice material such as **Alas, Babylon**; **Cloud on Silver** from the John Christopher novel; **Childhood's End** by Arthur C. Clarke; **Brave New World**, Aldous Huxley's prophetic blockbuster have been discussed and negotiated as film properties. The regrettable aspect is that a good portion of them may never be released, cancelled or even started.

A classic example is Alejandro Jodorowsky's production of **Dune**. Work began in Europe last year with actors like Orson Welles and Salvador Dali in major pivotal roles. Unfortunately Jodorowsky whose earlier **El Topo** and **The Holy Mountain** were conceived and executed from his own bizarre imagination was given a solid framework taken from Frank Herbert's award-winning novel. The production expenses were enormous, and Jodorowsky was unable to keep the budget from soaring completely out of control when the work was finally stopped. The fate of the film is not yet been completely determined at this time, but chances are that this particular version of **Dune** may be lost forever to the cruel realities of economics.

Whatever comes of this new season of science fiction films one thing is certain, the days in which sf readers would moan and bewail the fact that they don't make real science fiction films is a thing of the past. Evidence the new proposal to deal with John Campbell's **Who Goes There** (the original inspiration for Howard Hawks **The Thing**) using the property as it was really written.

The end is not in sight.

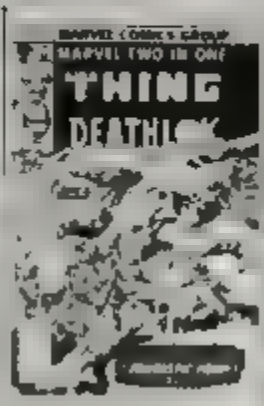
Carl Macek

COMIXSCENE

The B...ections...

A year of retrospective, a year of projections. A new dark prediction ignited a swept under a rug of 4 ignited nostalgia. This is the year it has been termed by political figures in which the country has reaffirmed its faith in itself. The goals have been redefined.

Within the year of '81 the leading comic companies both Marvel and National have redefined their main attitudes toward their product. It has been a year in which the sales of comics have dipped while the merchandising of comic characters has increased. Brian Clemens quips of them, Pac-a Machine and Luke Pig Avengers. TV appearances of our favorite



...s. Negotiations are underway for a syndicated newspaper strip featuring Howard and Co. It is due to begin in early '82. Steve and Gene will be teamed on the endeavor and it will be released by the Marvel syndicate that handles Stan Lee's Spider-Man and Iron Man newspaper strips.

In another departure from a year that has been noticeable for a shift in its approach to the graphic medium, Steve has introduced a separate deal with Marvel on the new Kids property. Alan Weiss is slated to illustrate the new line based on the popular costumed kids group which Steve notes will not be a comic version of the Monkees. It has not been a good year for...

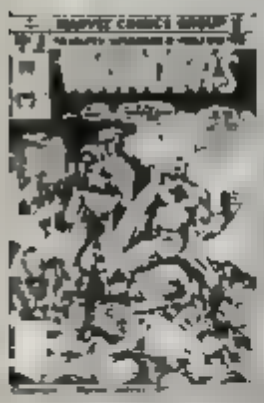
...ym. In May, debut of the Mary Marvel. A Wonder Woman flower in a single was an appeal for...

...sometimes never was the...

...as enthusiastically as ever since they have lesser lights than a title like Spider-Man which tends to appeal to a younger readership established.

The new year begins with a return from yesteryear to see how many you can count as the conclusion of this last upcoming coming from Marvel.

The Avengers are now under the ...ng guidance of Jim Shooter who has the superteam at...ng the menace of Graviton.

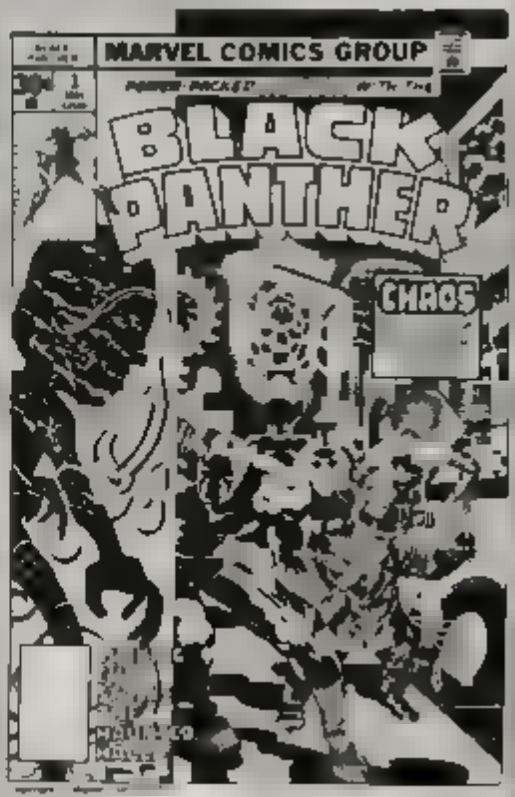


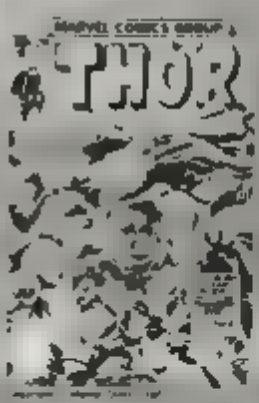
working on a theatrical Spider-Man screenplay. The most ...ous Superman movie has already gone through a ...than one writer and director ... to mention our less active ...characters.

In an effort to make the comic properties more accessible in other forms of media and therefore larger audiences on a ...-by with recent character evolution, he comic industry have retrenched desperately trying to regain and maintain their former status quo. Owen Sloan returns from the dead. Jonah Jameson reaches his ...decade old and Spider-Man editorial slant is weird. It was Clark Kent returns to the Daily Planet, Batman will probably happen. I believe it is especially noticeable at Marvel where strip evolution was once a trademark. Heroes whose lives progressed in '70's that concept has changed.

As the number of comic book story pages have diminished in the traditional 32-page magazines they are now down to ... new sizes and formats have proliferated. National has a number of larger books planned some selling for $2 and others for a $1.50. Most of them still have all new material.

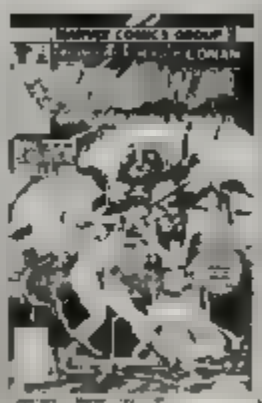
It has been the Year of the Duck at least in comics. Steve Gerber and Gene Colan's odd-looking anglic alienated from has made the front page of the Village Voice and other periodicals. Negotiations are underway for a syndicated newspaper strip featuring Howard and Co. It is due to begin in early '82. Steve and Gene will be teamed on the endeavor and it will be released by the Marvel syndicate that handles Stan Lee's Spider-Man and Iron Man Valiant newspaper strips.





...science fantasy color. Jim Starlin's imaginatively written and illustrated Warlock has been cancelled. **Unknown Worlds Of Science Fiction** has run its regular publication. ...is surviving depending on ... Chris McGregor and Greg Russell's galactic warrior Elfquest keep released by the Marvels. Cut-ted nevertheless. Dr. Strange has been given a domestic and ...Steve Englehart's departure.

With all the shift in emphasis on what and ... they are ... the parent heads of the industry still have not attempted methods of marketing titles that might diversify and widen their audience and thus open the

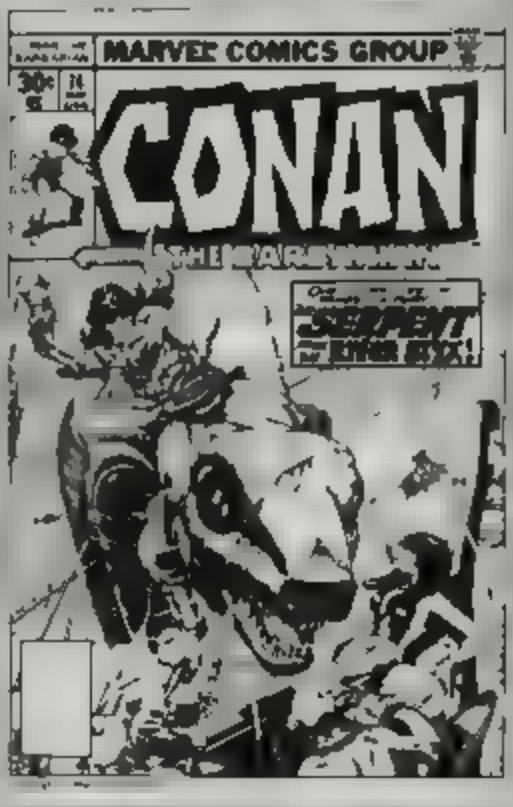


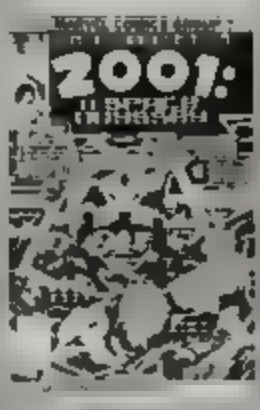
...ader. he Assassins are Coming. Mike Ploog has the proposed age.

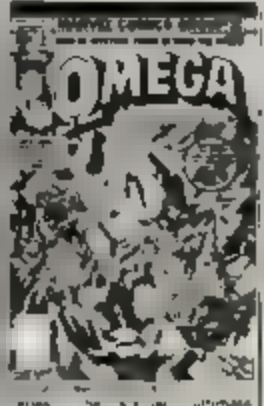
Scott Eastman, A Magnum and ... Austin chronicle Captain Marvel's conflict on ... Jim ... who did Marvel Jim Byrne and Bob ... are another star-spawning ... he Stranger up against the Champions.

Fantasy ... most the silver ... Barry ... Sergon from the New Guys. Also formed as ... shapes the behavior ... pensive with John Buscema ... and ... has been ... Hyde since ... ceiling in the West Coast that ... Double of Fantastic Four's ... be scripted by Bill Mantlo over Roy's pots in The Invaders Roy

news/views/reviews from the world of comics







Has the World Well Two group here he considers Frank Robbins and Frank Springer handle the graphic side of the endeavor.

The Defenders guest star Wonder Man as Roger Stern and Dave Cockrum pull out all the stops in the new direction for the series. A 2 part story featuring Scorpio from the old Spectacular Spider-Man series is scheduled and Dave Cockrum states that it will be a big story. "It gives his good friend Dr. Strange others and the heroes he has enjoyment to touch a glass of beer while saving the new age. A special dedication to a rock group in a post Defenders book written by Dave has not yet been announced."

Omega The Unknown has run 10 issues by Roger Stern and Jim Shooter before Steve Gerber returns. The book as edited by Mary Skrenes is a bit plot and a little mad portrait of the book being the bizarre mind link of Omega's origins with the beautifully humane and inhumane journey of Josh Wayne (which Mary will be working with her new quarterly as regular writing for the fanzine article objectives about Nebula and the Dr. Strange. She was a little lost in the subject since she has spent the past ten years living that distant neighborhood. Research on the part can it."

Daredevil squares off against

Joe Rhy [illegible] world depending on how you look at it. Jim Shooter Lee Elias and Dan Green make their penciling debuts in conjunction with the newly inked and lettering. The Absorbing Man returns a Hulk 426 [illegible] at Western Publishing and Comic Magazine. Maintaining the status quo now or be sure that the Absorbing Man and has his pain.

[illegible] has nefarious doings with that hard-edged material made of stone in Thor 258. The Return of the Grey Gargoyle drawn by John Buscema and Tony Dezuniga. Matt Silverstone a very busy fellow these days is slated to take over the artwork on the hot series on the near [illegible]

Joug Mrachek's last issue of Ghost will be number 20. The Ed Hannigan helmed tale of fantasy and swordplay takes Ghost across the depths of a violent volcano that supposedly resembles Hell itself. The destruction of Atlantis is foretold with all its power and majesty. Historians please note.

Mandarin is on high here determined hell the [illegible] have a series of guest stars when they return to Earth and all of the characters that have been dictated as no relations with the air group. Joe Aron are the jolly green giant Hulk and the tempestuous lass the Man Thing.

[illegible] Master Of Kung Fu

[illegible] the [illegible] ultimate Marvel [illegible] published Shang Chi 5 will be the last issue drawn by Jim Aparo and sadly enough has its final run by a previous artist. Plot wise Aparo will in issue for $2 is drawn by Keith Pollard wherein Doug has reduces Rufus Hackleberry in Night The 80's Angels. Another member of Rufus family joins the Man & Arms here a cousin who is removed by birth since he slept in the second thirds down.

Judging a Warmflash Another range of cars issue is planned for 5. Home To Die which delves into Black Jack on a beat and reveals the woman who in the classic fashion put the screws to Pat Broderick has drawn this revised glimpse into the dark meander age of Black Jack's mind and Craig returns with 54 in The Story of the Year as the new directions for Shang Chi begin in earnest.

The Rampaging Hulk one of the few remaining Marvel black and white magazines has Walt Simonson and Alfredo Alcala doing the Doug Moench a poem in the life as this issues is The Monster and the Metal Master. The period features **Bloodstone** guest stars Ken Mar and returns another old Stanton, **Weird** villain. Continuing Editor John David Warner defies his gentle nature with this tale of mayhem and violence drawn by Wein and Rudy Nebres.

There is a hair-in mark that that

Spider-Man meanings aces it against the Will O The Wisp [illegible] difficult to get a grasp on this guy but Ross Andru and Mike Esposito give it their all in this version while Sal Buscema renders the neighborhood well-based in Peter Parker **Spectacular Spider-Man** Editor Archie Goodwin rounds the ever [illegible] The Vulture is A Bird Of Prey. This is a return with a difference it marks the [illegible] reappearance of the original vulture who's been seen editorial assistant Roger Stern swears since the late 1960's. Are you running down the score on the number of issue turns [illegible] angagements gang it's almost like they left the door open at the old Stan Lee

and an [illegible] meet the group themselves **Legion's Run** the movie adaptation by Dave Kraft and Jessica Peter [illegible] a big job in itself with the World Wide Junior has read the book. The title is probably to [illegible] by Doug Moench when the assistance is complete.

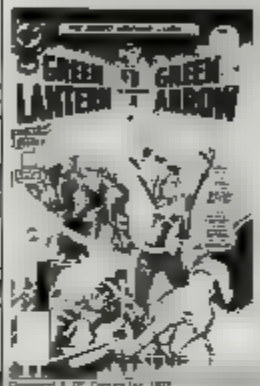
Dr Strange 22 has an [illegible] painting Frank Brunner cover with stories by Marv Wolfman and Rudy Nebres.

Five Weeks to Forever as [illegible] Luke Cage Powerman in a story set [illegible] Marvel's war in Steve's caught in the hands of [illegible] Sal Buscema and Tom Palmer are the art team on

COMIXSCENE

will be plotted and laid out by Jim Starlin. Alex Nino will finish the artwork. Starlin has also plotted Thor. The Mighty Ice Marvel Preview 10. This is Thor's first black-and-white magazine appearance and it will be scripted by Len Wein. Marvel Preview features the return of Starlord and will be written by Chris Claremont, drawn by John Byrne and inked by Terry Austin.

Editor Warner also has several special movie projects underway, two of which will be based on several of the biggest films scheduled for '77. He isn't referring to Dino DeLaurentiis multi-million dollar mechanical parts replacement for King Kong, but one magazine is based on a long-running film series and



another project is spearheaded by one of the hottest new film directors on one of the most important of films in the upcoming year. It's not another Logan's Run either.

National hypes line-up with heavy changes

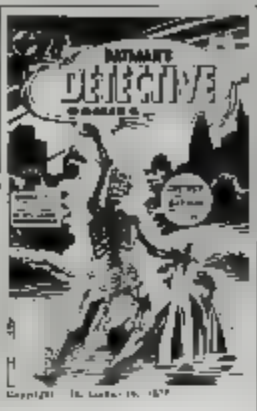
Over at National Mike Gold claims there are a number of exciting changes in the package of comic material. Superboy And The Legion Of Superheroes has become a 48-page book. The June release will cost 50 and will be edited by Denny O'Neil. Denny will also edit the Starlin book which will be written by Steve Englehart. Another Englehart scripted O'Neil edited book will be the new adventures of Mr Miracle. The series takes up where Kirby left off. Denny has also become editor of the Warlord, National's entry into the sword and sorcery arena.

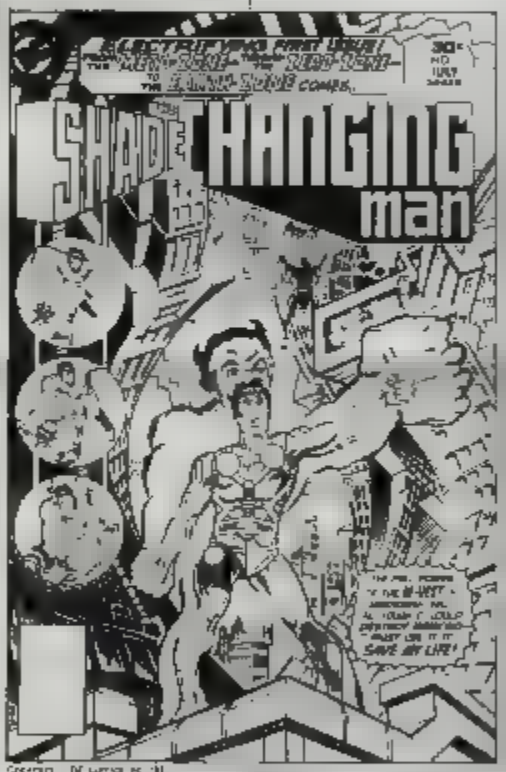
World's Finest Comics 246 will alter the size of this long lasting title. It will become a $1.00 magazine with all new material. Superman and Batman will continue as the lead features but many other National super heroes will have their own strips within including a Gray Morrow version of The Vigilante. Jack Harris will replace Denny O'Neil as editor with issue 247.

The Challengers Of The Unknown return on March 22 starting with issue 81. Gerry Conway scripts the new Challenger adventures which return to the supernatural origins that began the series way back in those early Kirby/Wood issues of Showcase. Mike Nasser is he penciller and Bob Wiacek the inker. Speaking of the old Showcase title, it too will return, starting with issue 94 featuring a completely renovated Doom Patrol revisions done courtesy of Paul Kupperberg, writer.

Shade, The Changing Man announced last issue, is due out in June. Steve Ditko has plotted, penciled and inked the strip which is claimed to be a dramatic departure from the norma superhero mold. Mike Fleischer writes the words to Ditko's plot.

Super Team Family 11 begins a team-up series sounding suspiciously like the Thing and Spider-Man teamups over at Marvel. Alan Weiss recently returned to the East from a long sojourn out on the West Coast will pencil the Gerry Conway stories and he says he's excited about becoming actively involved in he comics medium again. Paul Levitz will edit the title as





first the Flash and then Hawkman and Green Lantern team with the Super Family.

D.C Special 28 goes on sale March 10 with three all new stories built around he theme of earth shattering disasters. Jean Aiden should love it as Batman, Aquaman and The Legion of Super Heroes take on all types of cataclysms and imminent destructions. The Batman strip is by Bob Rozakis and John Calnan with a notorious called the Quake Master ready to lay waste to Gotham City. Living there could be dangerous. Aquaman combines Gerry Conway, Don Newton and Dan Adkins, while Paul Levitz and Arvel Jones tackle the Legion of Super Heroes calamities.

The first four Batman adventures with the nefarious Ra's Al-Ghul will be collected in National's oversize tabloid format. Three of the stories are illustrated by Neal Adams and all of them are written by Denny O'Neil. Detective Comics. Batman's other stronghold has two full-length midnight manhunter adventures in issues 468 and 470 both scripted by Steve Englehart. Steve also gives the creature of the night a new villain to face, Dr. Phosphorous and Walt Simonson illuminates the proceedings.

Howie Chaykin has drawn a horror story for House of Mystery 253.

The artists have now been picked [illegible] arrival of the New Gods. Don Newton and Dan Adkins visualize the cosmic battle and Darkseid's other dimensions.

The new series in Weird Western originally called Savage has been changed to Scalphunter. Mike Fleischer between continuing the violent adventures of Jonah Hex in his own title and new lengthy encyclopedia books is the Arrol Dick Ayers has done the artwork for the first issue.

Super's Enemy Ace takes to the sky for a new 3 part series, but no decision has been reached as to which National War title he strip will appear.

The Silamaki Chandler story slated to appear in Penthouse has been increased from 7 to 10 pages. It will be one of he lead features though no date has been set yet for publication. The story will be similar in format to the original executed in Fiction Illustrated.

The Bicentennial ends. No more Bicentennial minutes. No more tall ships sailing down the Hudson River.

Other than that not much has changed.

'77 begins. The trend toward conformity and calculated formula books seem on the increase. Still a few creative mavericks survive and give the touch of optimism as the New Year. A few singular visions remain, and with those visions we hope that comics might survive artistically as well as commercially.

JACK KATZ'S FIRST KINGDOM VOLUMES 1-4

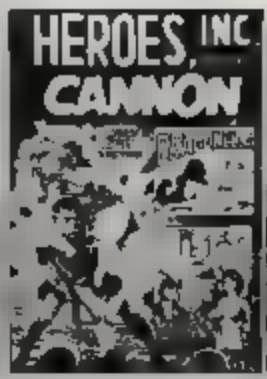
In pioneering **THE FIRST KINGDOM** artist and writer Jack Katz has created a sweeping new mythos in the tradition of J.R.R. Tolkein, Robert E. Howard and H.P. Lovecraft. He begins the epic in a world-wide destruction and chronicles the history which follows as civilizations rise from the shattered earth. **THE FIRST KINGDOM** is populated with a legion of fantastic characters whose destinies cross and recross throughout the stories - stories which break completely from any form of previously established comic format. The opening chapters are available now in four 36-page volumes at $1.00 each plus .35 postage.

BERNI WRIGHTSON'S MONSTERS

MONSTERS is a colossal 11" x 7" volume, the size of which gives ample warning to the scope of the horrors within. Subtitled as the Color-the-Creature Book, **MONSTERS** is really a handsome quality printed portfolio of the gruesome and the grotesque. Each page reproduces a single fantastic illustration conjured up by Wrightson's enchanted brush and is accompanied by an equally revolting and droll rhyme by the irrepressible Phil Seuling. **MONSTERS** is bound by full-color glossy covers and is available at $4.00 plus .50 postage. If you like horror in the old EC tradition, **MONSTERS** will scare the hell out of you.

BERNI WRIGHTSON TREASURY

Here's the definitive book on the artist and his work: a 52-page volume bound beneath full-color covers. Actually three books in one, the first section is devoted to a lengthy interview in which Wrightson discusses his past, present and future in art. Section two is a complete checklist of Wrightson's contributions in every media from comics to hardbound books. As a bonus, there's a complete story reprinted from **Web of Horror** in addition to three rare completed pages. $6.00 plus .50 postage.

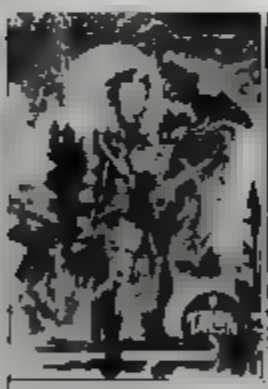


WALLY WOOD'S HEROES INC.

Now you can own one of the rarest comics ever published! Originally produced in 1966, **Heroes Inc.** was printed exclusively for Armed Forces Distribution **BUT WAS NEVER RELEASED!** Created by Wally Wood at his wildest, with each page crackling with guns, girls and two-fisted action, **Heroes Inc.** will introduce you to Cannon, the emotionless human fighting machine, *The Misfits*, battling deadly invaders from the stars and Dragonette, an abandoned baby who grows into a lusty, busty young girl. Available for a limited time only for $4.00 plus .50 postage.

CHACAL FANTASY AND SCIENCE FICTION

Find yourself reading more now but enjoying it less? If so you might try **CHACAL**, the new magazine of fantasy and science fiction. The first big issue features a top line-up of sword and sorcery fiction and features including a lengthy Mark the Crusader story by Robert E. Howard, a blazing, new Kane adventure by Karl Edward Wagner, a revealing interview with C. L. Moore, the first lady of S & S, and creator of Jirel and an illustrated layout on fantasy artist Norman Bok. **CHACAL** is a handsome, new magazine by the publishers of Lone Star Publishing with art by Corben, Felipe Redondo and others. Available now at $3.50 plus .50

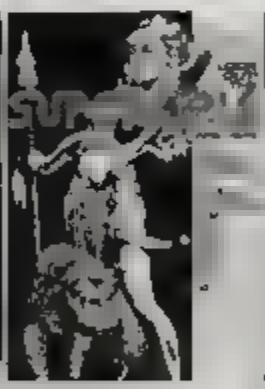


TALON THE UNTAMED IN BLAZING COLOR

Now **Talon**, the sword and sorcery character created by Steranko, is available as a giant 23" by 32" full-color poster. With the impact of a crushing blow from a blood-drenched battle ax, the giant figure of **TALON**, garbed in full barbaric raiment, strides forcefully off the center of the poster out of a fantastic world of demons, magicians and naked slave girls right into your room. There will never be another quite like the **TALON POSTER**. Send for yours today - only $1.25 plus .25 postage. Use the order form on page 35.

GALAXY SIZED STAR SHIP CREW POSTER

Ready for a mind-blowing trek to the reaches of the far future? Then send your mind rocketing into fantastic adventure along-side the **Starship Crew**! At last a poster guaranteed to engulf you in a galaxy of glorious mind-expanding color to take YOU boldly where no man has gone before. Designed by Steranko, the **Starship Crew** poster is a fantastic time capsule that will give your eyes Andromeda Brown. You won't want to miss the **Starship Crew** poster - available now for only $1.25 plus .50 postage and handling.



IF YOU LIKE COMICS, YOU'LL LOVE SUPERGIRLS

They're rare - a deadly dozen demure but devilish damsels in a super pin-up calendar featuring twelve of the most torrid and terrific temptresses you'll ever see! We've named them **The Supergirls** because they're super-sweet, super-sleek and super-sophisticated all dressed with tender loving care by Steranko who spared no effort in his relentless research on the subject! **The Supergirls**—an exposed calendar, an inspired collectors item - is a giant 9½" by 18" in size, and comes in a plain brown tube for just $3.50 plus .50 postage.

X-RATED X-PLOITS OF SWEET GWENDOLYN

From out of the past comes the bizarre exploits of the 1960's underground heroine. **The Adventures of Sweet Gwendolyn**. The book features four cartoon adventure serials that read like X-rated versions of the *Perils of Pauline* replete with a dastardly villain, a mysterious countess and a secret agent - all of whom do their best to keep Gwen under wraps be they leather rubber rope or chain - while artist John Willie did his best to save her. 160 pages, 16 in color. $12.95 plus .50 postage. You MUST be 18 to order.

NEW CONAN COLOR POSTER BY BRUNNER

To the enemy *DEATH*. Great thundering hooves shatter the obsidian night as the mightiest of all barbarians spurs his huge mount into the center of battle. Armed with blood sword and lance, the giant Cimmerian CONAN hurtles forward to rid the mythological Hyborian Age of yet another demon incarnate. Painted by fantasy artist Frank Brunner, his exceptional full-color poster measures 17" x 22" in size (the same as the original canvas) and is printed on quality 80 lb. stock. Brunner's version of Howard's immortal warrior is available now for $3.00 plus .50 postage. GET CROM!

EIGHT COLOR EC CLASSICS AT A SUPER SPECIAL DISCOUNT PRICE

Here are authorized full-color reproductions of the original EC classics featuring the finest work by Frazetta, Williamson, Wood, Davis, Crandall and a host of others. These 8 titles represent the *greatest horror war shock and science-fiction stories ever published in comics*. The original books now sell for $20, $30, $40 or more – but are available here in this form for a fraction of that price. We're discounted their usual retail price EVEN LOWER AND OFFER A STILL GREATER SAVING ON ALL 8 BOOKS— A FULL $10 VALUE FOR ONLY $7.95. All titles appear on our order form.

MORE WALLY WOOD THRILLS, ACTION AND ADVENTURE IN NEW HEROES INC.

If you're an All-American, 90% dyed-in-the-wool comic collector you know that the first issue of **HEROES, INC.** is a very rare book. But did you know that the second issue of **HEROES, INC.** is available now? Just published in a big 10" x 12" format, the hell-raisers of Heroes Inc. have returned for a second round with the enemies of freedom. Cannon, the one-man army, continues his war against anarchy and evil. The Misfits are back too, defending the planet Earth from alien invaders beyond the universe. The Black Angel also premieres in this big second issue by Wood, Dillon and Veeburg. $2.00 plus 50 postage.

SALLY SNORKY AND SEXY MISADVENTURE IN SPACED-OUT, LARGE SIZE VOLUME

Look out! Run for cover! Hit the deck. Do anything but cover your eyes, because you might miss even a moment of the wildest, wackiest misadventures this side of the Cuckoo's Nest. **SALLY FORTH** is Wally Wood's most outrageous comic creation, a tour de force of the kind of MAD humor, brawls and broads that have made this name a household word in every discriminating corner of the globe. Imagine CANDY COLT-A and BARBARELLA in one beautiful blonde-haired package! But why imagine it all? Sally is here and ready for the taking in a big 9" x 12" book at $3.50 plus 50 postage. You'll love SALLY—and SALLY will love you too!

THE ULTIMATE FANTASY MAGAZINE WITH COLOR CORBEN, FRAZETTA, HOGARTH

ARIEL, an exciting odyssey into the far-flung worlds of fantasy and heroic fiction. Richard Corben headlines the first issue with a 16-page barbarian tale in full color, followed by an in-depth interview with Frank Frazetta, and illustrated with Frazetta art. Hogarth's Tarzan is explored in an absorbing retrospective of the artist and his 30-year team-up with the ape-man. Essays on Batman and Conan follow along with other features about the science fiction pulps. Corben's Bloodstar, Frazetta, original fiction and more. 96 pages printed on high quality paper with full-color covers. $5.95 plus 50 postage.

THE COMPLETE GUIDE TO THE SWORD AND SORCERY HEROES OF ROBERT E. HOWARD

At last a complete and comprehensive volume which covers the entire histories of Robert E. Howard's immortal barbarian heroes. CONAN, KING KULL, BRAN MAK MORN and others in this big 82-page book pulp historian Bob Weinberg gives a detailed synopsis of every story. In addition to listing the characters involved, the date and place of publication, and an analysis of each tale. From CONAN to SOLOMON KANE, the volume is a complete *reference guide for every collector of Howard material*. $7.95 plus 50 postage.

JUST LOCATED! THE ORIGINAL 1963 MAN OF BRONZE POSTERS!

DOC SAVAGE is back! He's here in all his glory: the bronze skin, the rippling muscles, the ever-laundered shirt. We've just acquired a small quantity of the *original JAMES BAMA posters*. This may be the last chance to add one to your collection. They're beautiful—and they're sure to sell out quickly. Printed on high-quality paper, the poster is a full-color reproduction of *The Man of Bronze*, 20" x 28" in size. Available at $3.00 plus 50 postage, while the supply lasts!

ACTION! THRILLS! ADVENTURE! EIGHT GREAT NEW VOLUMES!

Here are 8 new books (each 48 pages) packed from cover to cover with high-quality reproductions of stills, posters and lobby cards from the fast-action thrillers of the 30's and 40's! **SNI 1**—posters from the great B westerns. **SNI 2**—spotlight on Linda Stirling. **SNI 3**—serial photo book. **SNI 4**—another B western grab-bag. **SNI 5**—serial pressbook ads. **SNI 6**—pages from the 1939-40 *Hollywood Reporter*. **SNI 7**—pictorial salute to "Wild Bill" Elliott. **SNI 8**—serial lobby cards. Each book $5.00 plus 50 postage—or **ALL 8 BOOKS FOR $25**, A FABULOUS SAVINGS OF $15! Order your copies today.

BIONIC ACTION BLOCKBUSTER JUST AVAILABLE FROM ENGLAND!

SIX-MILLION DOLLAR MAN, TV's hottest science fiction series, is available now in a new English **POSTER MAGAZINE** format which unfolds page by page into a giant 22" x 33" full-color poster. Articles and features on Lee Majors and his bionic alter-ego Steve Austin are showcased in addition to Britain's top TV sci-fi hero **DR WHO**. Our quantity of this action-packed bestseller is limited and sold on a first-come, first-served basis. $1.00 plus 35 postage.

YOU'LL GO APE FOR THIS BIG NEW POSTER MAGAZINE

If you're one of the thousands of **PLANET OF THE APES** fans, this new **POSTER MAGAZINE** is right up your tree! It presents dozens of all-color action photos in addition to a profile of Roddy McDowall, the fur-covered star of all five ape films. A fact and foto feature focuses on the translation of the original novel into the multi-million dollar film series. The gargantuan fold-out poster is a full-color wall-sized pin-up of gorilla General Ursa. $1.00 plus 35 postage.

DOC SAVAGE, BRONZE DYNAMITE, IN AN EXCITING NEW MAGAZINE!

He's here! **DOC SAVAGE**, The Man of Bronze, in an exciting, new **POSTER MAGAZINE** just imported from England. Features on the recent movie, with color photos of Ron Ely and The Amazing Five. In addition to facts and illustrations from the current paperback and comics series, **THE DOC SAVAGE POSTER BOOK** literally unfolds and unfolds and unfolds to a staggering 22" x 33" full-color centerspread poster of the bronze giant. A must for every Doc Savage collector at $1.00 plus 35 postage.

roy thomas and the outer space adaptation

In almost months Marvel Comics will release the first instalment of a six-part comic adaptation of George Lucas' Star Wars. The comic will be published monthly, with the initial episodes being released prior to the film's opening. It is hoped in that way that the public will be made aware of Lucas' project well in advance, allowing for a build-up of interest and an elimination of any uncertainty about the nature of the film. The Star Wars comic will be written and edited by Roy Thomas while the art will be provided by Howard Chaykin.

As one capable of faithfully adapting various works into the comic format, such as Conan, the upcoming Tarzan series and his versions of the Wizard of Oz books, Roy Thomas feels confident that his own remain quite close to the original material.

"What I do as an adaptor is simply make enough changes so that it functions as a comic book. In my case, because of my own predilections, that means making sure that it looks pictorially exciting. As long as there is stuff to adapt, I'd rather do that because I'm not working with my ideas but with George Lucas' ideas. I figure the simplest thing to do, as long as he has particular thoughts which he and another storyteller have worked out and agreed on, is use his material. When we run out, then I'll make up my own stories."

Working on adapting a film that has not been released poses special problems. "In adapting a movie for comics that people will be seeing at the same time, I think it is best not to give them anything that will be at odds with the picture," explained Thomas. "I'll be checking everything with Gordon Lippincott, our liaison to the Star Wars project, before I start my final version—like finding out if there are going to be sound effects in outer space. Because I will not do them unless I am told to. Little things like that."

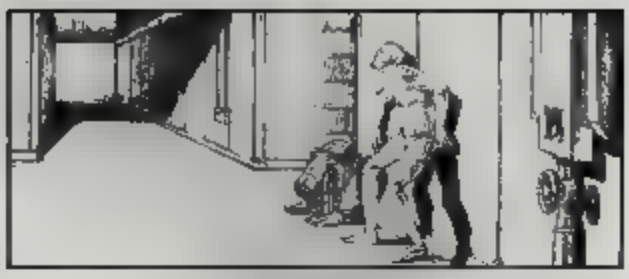
In terms of actual breakdown and visualization, Howie Chaykin is proceeding on his own initiative. Working already from the shooting script, Chaykin has completed the pencils on the first book and is now hard at work on the second instalment of Star Wars. "Howie put a lot more into the first book than I thought would be possible, and he is proceeding on the second book with everything looking fine." Working a great deal from still photographs of the movie, Chaykin is able to change various angles in order to satisfy the adaptation, while at the same time allowing himself to become familiar with the various characters. Not astonishingly himself with capturing the exact look of the actors in the film, he does have permission to use their likenesses. "Howie tells me, and this is borne out by his pencils, that the only character that he is able to capture in his pencils is the first book is Han Solo (Harrison Ford)."

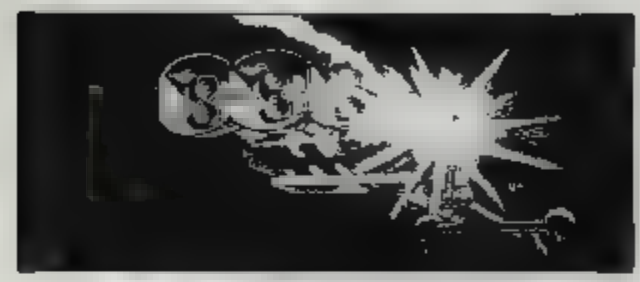
It is interesting to learn how the adaptations are being brought the various factions of Marvel's Star Wars project together. In February, Charles Lippincott was in New York with the view of securing a deal with Marvel to adapt the film into a comic book series. After talking briefly with Stan Lee and getting a lukewarm response, Lippincott met with Roy Thomas and showed him some of the McQuarrie paintings. Roy was convinced it would be an interesting project. "Star Wars needed a storyteller. If it was not for my belief in the project, Stan might have put it off until the films was released." As for the choice of Chaykin as the artist for the series, "Stan hadn't the foggiest notion of who Howie was. But the thing is Chaykin is a good storyteller. I respect the integrity that he puts into the job, even if I don't always agree with the final outcome. In any event, I felt that he was the right artist for the series."

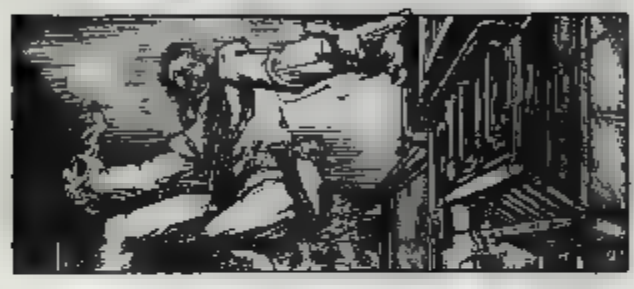
It is interesting to see the new Star Wars comic in the light of the other science fiction projects undertaken by Marvel. Along with the treasury size adaptation of Stanley Kubrick's 2001: A Space Odyssey, Jack Kirby has begun his own extrapolation of the philosophical concepts hinted at in the movie. Logan's Run is also being developed as a comic series by George Perez (artist) and David Kraft (writer). Even The Eternals is based on the concepts postulated by Erich von Daniken with his Chariots of the Gods theory. All of these works are fully capable of continued existence as comic book attempts fiction. Star Wars, however, is slightly different. Roy Thomas sees it as a unit somewhere between "Doc Smith and Frank Herbert. The emphasis is on adventure. After the first six comics are released the fate of the series will be determined. As Roy mentioned the possibility exists for adapting the sequel to Star Wars which has already been written as a novel by Alan Dean Foster. Beyond that there are no definite plans. The entire project will be weighed against the ultimate success of the movie. Whatever happens with the project, the first six issues will prove to be an interesting and highly imaginative homage to the shape of things-to-come.

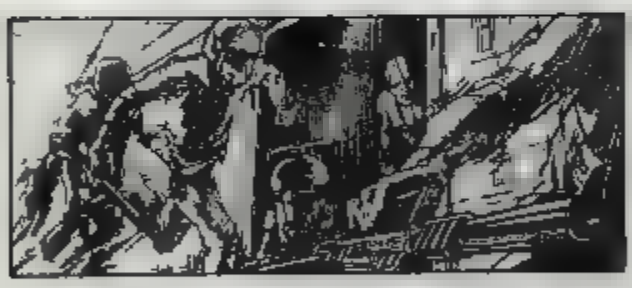
STAR WARS MARVEL STYLE

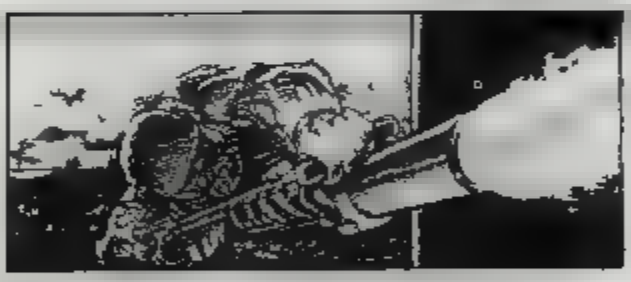
STAR WARS

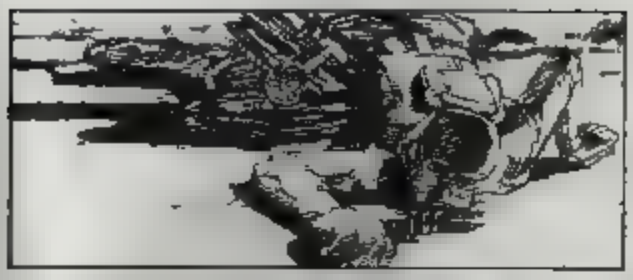


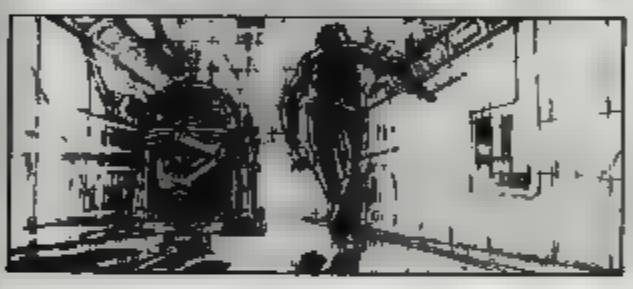


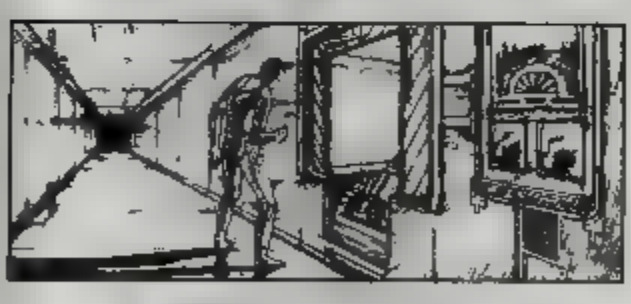












STAR WARS—It began with the tyranny of the Empire and the profane misuse of power. It spread among the space colonists, the common outcasts, the world builders, into a full-scale rebellion. It exploded into a galactic Armageddon that would reshape the destiny of the universe. The opening sequence of George Lucas' Star Wars sets the pace for the film with the abduction of Princess Organa by Evil's troopers. That sequence is presented [illegible] storyboard form visualized for the production by Alex Tavoularis. Besides introducing the character of Princess Leia Organa, the opening scene also features Lord Darth Vader (the crippled figure) and the two robots, Artoo-Detoo and Threepio. Note the strength of the visuals showing the soldiers, the powerful symmetry of the first Darth Vader shot, and the use of space and perspective to convey the illusion of helplessness and impending annihilation on the faces of the robots.

CONAN & HOWARD

THE LAST CELT is the definitive book on Robert E. Howard! Glenn Lord's massive 416 page, hardbound volume is divided into four sections each of which could be a book in itself: an *Autobiography* written by REH; *Biographies* by Lovecraft, Lord, E. Hoffman Price, others; *Bibliography* listing all of Howard's works, and *Miscellanea*, a collection of letters, maps, pulp cover reprox, photos, much more. $20.00 plus 75 postage.

ROGUES IN THE HOUSE is a new volume in the matched CONAN series! This luxurious hardbound book features eleven full-color paintings of the mighty Cimmerian by fantasy artist Marcus Boas. In addition, **ROGUES** also contains the CONAN classic *Frost Giant's Daughter*—one of Howard's most compelling and memorable sagas. Superbly printed and bound, **ROGUES IN THE HOUSE** is now available at $15.00 plus 50

THE DEVIL IN IRON is another in the matched series of CONAN volumes. The savage Cimmerian allies himself with the pirates of the Red Brotherhood and discovers the ancient paleolithic fortress of Dagon with its malevolent devil-god. More swordplay and sorcery will be found in the second tale, *Shadows in Zamboula*. Printed on quality ivory laid stock with six full-color illustrations by Dan Green. $15.00 plus 50 postage.

BLACK VULMEA'S VENGEANCE & OTHER TALES OF PIRATES is a fine hardbound collection of three sea-going, swashbuckling sagas by Robert E. Howard in the thundering tradition of CONAN. *Swords of the Red Brotherhood* is Howard's best and longest pirate adventure, published here for the first time. Crimson stories of lost cities, devil-haunted treasure and barbaric revenge—with seven new illustrations. $15.00 plus 50

THE BOWERS OF THUNDER features four of Howard's most vivid tales of sword and sorcery action. *Lord of Samarcand*, *The Shadow of the Vulture*, *The Lion of Tlaxcala* and the title story. These savage epics originally appeared in the pages of *Weird Tales*, *Oriental Stories* and *Magic Carpet*, and are collected in a handsome hardbound volume with over 100 illustrations by Roy Krenkel. Limited edition of 1250 copies. $12.95 plus 50 postage.

THE MAGIC OF FRANK FRAZETTA

This is the first and rarest of the Frazetta folios, out of print for years. We've secured a limited quantity of this publication and are making it available on a first-come, first-served basis. Tarzan, David Innes and a host of Edgar Rice Burroughs heroes, villains and beasts are interpreted masterfully by the magic Frazetta pen in a series of full-page illustrations. Some of his best work. $2.00 plus 50 postage.

THE MAGIC OF FRANK FRAZETTA

MORE MAGIC OF FRANK FRAZETTA

A companion volume, similar in size and format, features a collection of Frazetta's most difficult to find work—his CONAN sketches, John Carter of Mars illustrations, men's magazine art and obscure record album covers. **After these are gone, there will be no more!** Order your copy today. $2.00 plus 50 postage.

MORE MAGIC OF FRANK FRAZETTA

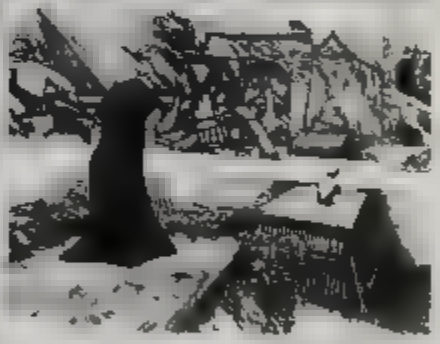
FOUR MORE FOR THE FRAZETTA FAN!

For the specialist! Here's a portfolio devoted exclusively to the Frazetta woman, an unforgettable collection of females with curves in places where most girls DON'T EVEN HAVE PLACES. 11 and double page-sized pin-ups make this one of the most unique Frazetta offerings yet and are available only in this publication. $2.00 plus 50 postage.

THE SENSUOUS FRAZETTA

THE 1977 FRAZETTA CALENDAR is now out of print and has become an *instant collector's item*. Here are a dozen paintings which did not appear in *The Fantastic Art of Frazetta*—though some originally saw print as Robert E. Howard and Burroughs paperback covers and were afterward repainted by Frazetta to further refine their beauty and impact. In addition, the calendar features a double-sized print of CONAN THE BUCCANEER. While they last. $7.00 plus 50 postage.

1977 FRAZETTA CALENDAR



After several years in the making the fantastic exploits of spiders, sorcerers and various crazed personalities comes to the screen in Twentieth Century Fox's epic full-length animated feature production, **Wizards**. According to several different sources the film has had a number of alternate identities and plot lines. As it stands now, **Wizards** deals with a civil war on an unknown planet in some far-flung future and is populated by strange beings and even stranger creatures. Some are definitely humanoid. Some are not. The simplest description of the film is to call it a moralistic fantasy filled with adventure and suspense.

For lovers of science fiction, sword and sorcery comic books and animation, **Wizards** should prove to be a real treat. Somehow all of the above-mentioned genres and styles are combined in the film. The science fiction aspect comes in the guise of the technology seen and suggested throughout the film. Oftentimes the backgrounds contain exotic networks of weird machinery and wild devices. The sword and sorcery angle rests at the very core of the film. The title suggests the occult nature of the film. Many of the characters represent powerful mystical forces and revelations.

The comic book reference or something that must be gleaned from the credits or by the careful eye of the viewer to be able to pick out the distinctive styles of various comic book artists who worked on the project. The producer/director of **Wizards** would often mention the fact that he always wanted to be a comic book artist. Unable to find an outlet in that particular publishing form he turned to doing animated films. Finally in **Wizards**, he was able to hire noted artists from the comic book field to work as designers on his film. Some of the more recognizable comic book artists who worked on the **Wizards** project are Gray Morrow, Mike Ploog and Jim Starlin. Mention had also been made of bringing in other artists such as Alex Nino and Mike Kaluta for various projects at the same studio.

The look of **Wizards** is equivocal. At times the drawings seem filled with strength and character while at other times the figures seem flaccid and unconvincing. The backgrounds are totally different. The use of extremely detailed and intense backgrounds, and the sparse and impressionistically colored vistas both work to suggest the inherent conflict between the two warring factions of the film. The animation is handled with care and a desire to suggest the sweep and majesty of an epic.

The original title of the film up until a few months ago, was **War Wizards**. The suggestion of battles and conflict was stressed. Now with the new title of **Wizards**, the film hopes to capitalize on the Tolkien-esque quality of the film. Completed in the fall of 1976, the film was held from distribution until the right moment. Now scheduled for release in the spring of 1977, **Wizards** should fit nicely into the series of similar science fiction films planned for exhibition at that time.

As a motion picture it is an unusual offering. The story is quite unlike any full-length American animated film. The concepts of dramatic action given the forum of feature length animation is quite experimental. The success of this project may well determine whether or not production will start on a massive project to translate J.R.R. Tolkien's **The Lord of The Rings** into a part-live/part-animated film venture.

Rankin-Bass has scheduled the first Tolkein saga of Middle Earth, an animated version of **The Hobbit**, for television release in the fall of 1977. Similarly in England, Nepenthe Productions under the helm of producer Mamie Rosen has begun work on transferring Richard Adams novel, **Watership Down**, into an animated feature. The critically acclaimed director John Hubley has been assigned to function as the overseer of the project. Even Richard Williams has a proposed project entitled **War Lords**, another animated spectacle.

Of all the contemporary animation extravaganzas the most disappointing is Sen Ric's ill-fated **Metamorphosis**. Conceptually brilliant and started on by some of the most technicians and animators in the business, **Metamorphosis** seems destined to setbacks and delays. A project reminiscent of Disney at his finest, the production, described as a kind of lush version of **Fantasia**, seems to have fallen on hard times.

To that extent, **Wizards** is quite fortunate. Produced out of a small and unglamorous studio off the beaten path in Hollywood, the film was able to survive the normal pitfalls of many animated projects to reach completion. The magical nature of animation allows epic battles and wild flights of the imagination to take place on a plane no larger than a legal-size note pad. The intimate surroundings of the **Wizards** crew also allowed for a great deal of critical brainstorming. The results should prove to be quite unique. Filled with excitement highlighted by flare-beyond animation and possessed with a spirit of magic only to be found in the creative environment of animation, **Wizards** may well be the most unusual animated experience since **Fantasia**. ●

Mediascene

DISCOUNT POSTER SERVICE

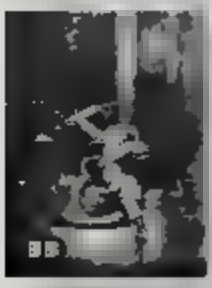
FRAZETTA

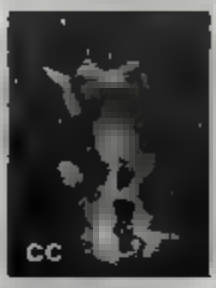
AVAILABLE NOW IN TWO FANTASTIC VOLUMES

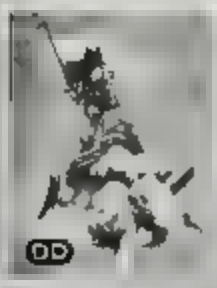
FANTASTIC-that's the only word that can describe this breath-taking new publication! Collectors have waited years for a high-quality book devoted exclusively to Frazetta's barbaric worlds of fantasy. THAT BOOK IS HERE. **The Fantastic Art of Frank Frazetta** is a stunning collection of art reproduced with more exciting delight and dimension than ever before - a showcase of steel-muscled warriors in mortal combat with demon hoards, or naked enchantresses casting unfathomable spells of dark magic, or prehistoric combat between primordial man and beasts in landscapes teeming with danger and sudden death. The book is an impressive 9" x 12" in size with 96 pages, all on the highest quality enamel stock - **with EVERY PAINTING** reproduced in blazing **FULL**

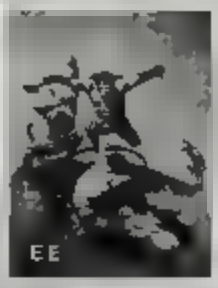
Mediascene

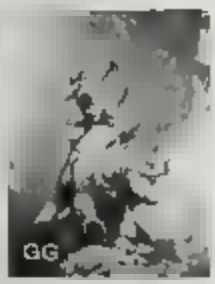
DISCOUNT POSTER SERVICE

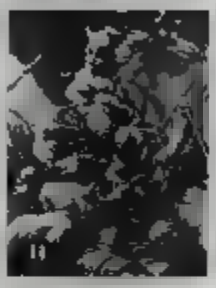


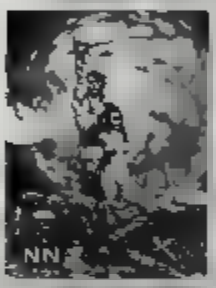


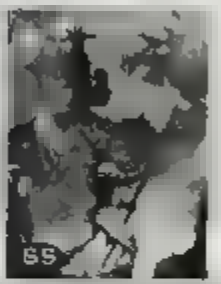


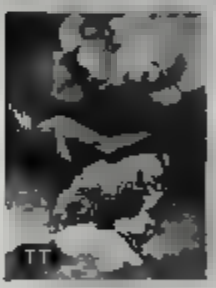












CONAN THE CONQUEROR, BRAK THE BARBARIAN, EDGAR RICE BURROUGHS' SAVAGE HEROES and a host of demons, witch-queens, prehistoric beasts and primeval warriors all come to living life on these sensational full-color posters. All are striking large-scale reproductions on quality paper of the most famous paintings by renowned fantasy artist, **FRANK FRAZETTA**. If you've seen them as small paperback and magazine covers (mostly now out of print), you know their vivid color and extraordinary power. The **FRAZETTA POSTERS** are selling nationally for $3.00 plus postage of 75 or more. Now through SUPERGRAPHICS all are available at a **special discount** that will **SAVE YOU OVER $34.50**. Select one or more of the posters on this page from the DISCOUNT POSTER COUPON below. Your posters will be shipped immediately.

DISCOUNT POSTER SERVICE

1 POSTERS AT $2.75 EACH- ADD 50 POSTAGE

4-9 POSTERS AT $2.50 EACH- ADD $1.00 POSTAGE

10-30 POSTERS AT $2.25 EACH— ADD $2.00 POSTAGE

SPECIAL ORDER 31 OR MORE FRAZETTA POSTERS FOR JUST $2.17 EACH AND ADD $2.50 POSTAGE- A SUPER SAVINGS OF $25.00 OR MORE!

POSTERS ARE SENT IN A HEAVY MAILING TUBE

COLOR This book should sell for $25 or more- collecting examples of these works individually would cost over $1000 but is available now at a fraction of that price. Imagine CONAN, BRAK and EDGAR RICE BURROUGHS' IMMORTAL HEROES together in one magnificent volume guaranteed to become one of the most sought after collectors items in years. You haven't seen Frazetta paintings until you've seen **The Fantastic Art of Frank Frazetta.** $5.95 plus .75 postage. Collectors will find **The Frazetta Treasury** an invaluable addition to their shelves. Beneath its full-color covers lies a wealth of excitement in a volume which is really "THREE BOOKS IN ONE!" The 1st section delivers an incisive revealing interview during which Frazetta discusses his painting techniques, his approach to fantasy art, his personal life and his professional aspirations. The second part runs a comprehensive check list of Frazetta's published work an experience reference that covers **everything** from comics and paperback covers to record jackets and movie posters. The third division contains a portfolio of Frazetta's rare and previously unpublished drawings and paintings including the legendary "alien" CONAN painting, published here in full color. As a special bonus, **The Frazetta Treasury** reprints an early western adventure story in addition to other full page examples of Frazetta comic art. The book contains over 80 illustrations and is printed on heavy vellum stock. Available now at $6.00 plus .50 postage and handling.

TWO GREAT NEW COLLECTOR'S EDITIONS BY THE ARTIST WHO GAVE YOU CONAN!

COMING ATTRACTIONS

Warner Brothers Christmas present to America was their release of the First Artists production of **A Star Is Born**, starring Barbra Streisand and Kris Kristofferson in the third filming of this classic Hollywood saga to riches story. Barbra Streisand takes on a role first interpreted by Janet Gaynor and later in a musical version by the great Judy Garland.

Probably the most outrageous comedy film to be offered in the early months of 977 is Marty Feldman's **The Last Remake of Beau Geste**. After his success in such films as **Young Frankenstein**, **Sherlock Holmes' Smarter Brother** and **Silent Movie**, Universal Studios decided to turn Feldman loose. For **Last Remake** Feldman not only stars as Digby Geste the strange twin brother of Beau Geste (played by Michael York) he also is responsible for writing the film along with C. J. Allen as well as serving as director. Other stars in the cast include Ann Margaret, Peter Ustinov as the villainous pederast Markov, James Earl Jones, Henry Gibson and Trevor Howard. Also adding their special brand of bizarre comedy are Spike Mulligan (one of the original members of the **Goon Show**), Terry Thomas, Hugh Griffith and Roy Kinnear. In this film, Feldman hopes to pay homage to one of his inspirations, the brilliant silent comedian and director Buster Keaton. **Last Remake** is overflowing with improbable visual puns, crazed stunts, comic exaggeration and an overriding sense of the absurd. Whether this will really be the last remake of **Beau Geste** is not certain, seeing that when Feldman recently ran the original Paramount production he commented that he made a mistake and the movie that he was really thinking of was **Four Feathers**.

Also from Universal is William Friedkin's **The Sorcerers**. Riding on the success of his earlier **French Connection** and **The Exorcist**, Friedkin has finally gotten the chance to direct a project that he has wanted to do for a long time. In point of fact, **The Sorcerers** is based on a classic French thriller of the 1950's entitled **Wages of Fear** directed by Georges Clouzot. The story set in South America and shot on location there, concerns three outcasts who see their only hope of survival in transporting dangerous explosives across a jungle wilderness in order to save a burning oil rig. Focusing on the limits of human endurance and the spirit of comradeship instigated under situations of extreme stress, **The Sorcerers**, starring Roy Schneider, Amedou and Bruno Cremer should prove to be explosive entertainment from one of the most exciting directors to work in Hollywood.

A less exotic but equally harrowing thriller from American International Pictures is **The Town That Dreaded Sundown**.

A Star Is Born

A Star Is Born

Last Remake of Beau Geste

The Sorcerers

The Town That Dreaded Sundown

Based on actual police records, the film starring Ben Johnson and Andrew Prine, deals with a phantom killer who terrorizes a small Texarkana community. During the early days following WW2, a gruesome series of murders and brutal assaults were perpetrated by an unknown madman who still remains at large after thirty years. The murderer attacks only couples engaged in sexual activities.

Nightly the town of Texarkana becomes an armed camp with old friends beginning to suspect one another of the crimes. After several months of harassment and butchery, the murderer disappeared as mysteriously as he appeared. Produced and directed by Charles B. Pierce, **The Town that Dreaded Sundown** is a remarkably accurate portrait of fear and paranoia.

Also from American-International is what might be called the kinkiest film of all time. Entitled **Chatterbox**, the film concerns the adventures of young Penelope Pittman and her talking vagina. This delightful film follows Penelope through her discovery that she is the proud possessor of a sexual organ that can even sing on key. At first Penelope, played by Candice Rialson is horrified but her best friend sends her to a show business psychiatrist who knows a real star when he sees one. Realizing the size of his gold mine between Penelope's legs, Penelope and her performing organ make their debut before a sceptical medical association gathering and overnight another star is born. The flick also stars the unusual mad professor Irwin Corey as well as the equally lovely Rip Taylor. **Chatterbox** climaxes in a duel of love, but is a first in motion pictures.

The ghetto is given the once over by Yaphet Kotto and Rudy Moore in American-International's new comedy film, **The Monkey Hustle**. Produced and directed by Arthur Marks, this light-hearted film deals with the ghetto residents fight against the proposed encroachment of a freeway. The whole film thrives on the vitality found in the racial interchange of street gangs, thieves, hookers, and hustlers. The emphasis is on humor with a touch of social awareness thrown in for good measure.

The Bermuda Triangle plays a prominent role in Universal's latest airport disaster, **Airport 77** starring Jack Lemmon, Lee Grant, James Stewart, Christopher Lee, Olivia de Havilland and Joseph Cotten. The film follows a group of passengers whose plane is downed in the mysterious sector of the Caribbean. This harrowing adventure film is directed by Jerry Jameson from an original screenplay by Dave Spector and Michael Scheff. The film is scheduled for release around Easter 1977.

In a film set in the waters of the Gulf of Mexico, John Huston, Henry Fonda and Bo Hopkins are terrorized by a giant octopus in a new aquatic thriller tentatively entitled **Tentacles**. This latest variation on a Jaws theme is scheduled for release in mid-'77.

The deep ocean is also the setting for Universal's **Gray Lady Down**, directed by David Greene. This film starring Charleton Heston and Stacy Keach, a submarine malfunctions and is racking on the side of a deep underwater trench.

Burt Reynolds latest film venture is entitled **Smokey and the Bandit**. Reynolds plays the part of the Bandit (which merely refers to his CB handle) and Smokey which refers to Buford T. Justice, the local highway patrolman played by Jackie Gleason.

Bridges also is scheduled to direct Alberto Grimaldi's production of Dashiel Hammett's classic hard-boiled thriller **Red Harvest**. Scheduled for release late in the year, this detective film should prove to be the quintessential vision of Hammett's quintessential detective, the Continental Op.

The newest film directed by Federico Fellini is also produced by Alberto Grimaldi. The movie is Fellini's first English language venture and is the biography of Casanova starring Donald Sutherland as the effete 18th century lover. Fellini has created an extravagant and flamboyant spectacle. Directing from his own script with an English language screenplay by Gore Vidal, Fellini has fashioned another surreal and iconoclastic motion picture.

Richard Widmark, George Segal and Timothy Bottoms star in Universal's newest extravaganza in Sensaround, **Rollercoaster**. A classic whodunnit thriller dealing with a mad bomber's attempt to terrorize an amusement park, it is directed by James Goldstone.

Probably the most impressive production scheduled at Universal is Zanuck and Brown's film version of **MacArthur**. Starring Gregory Peck in the title role as General Douglas MacArthur, the film deals with the crucial period in the Second World War and the battle for the Philippines.

A more intimate vision of middle America is presented in **9-30-55**. In this film starring Richard Thomas, the realities of hero-worship are explored in a college community of the 1950's. Directed by James Bridges, the story details a college student's struggles to come to grips with the death of his idol, James Dean. 9-30-55 is an intimate and highly emotional film drama.

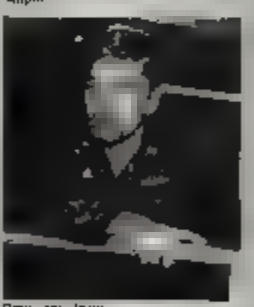
Universal's **Slapshot**, starring Paul Newman and Strother Martin, is an exuberant treatment of America's last bastion of brutality and violence, professional hockey. Directed by George Roy Hill, **Slapshot** is a wild, zany romp through the ice rinks and bedrooms of America.

The word is out, the latest James Bond film has just been completed. With a very un-Bondish title, **The Spy Who Loved Me**

The Town That Dreaded Sundown

Murder

Airport '77



Gray Lady Down

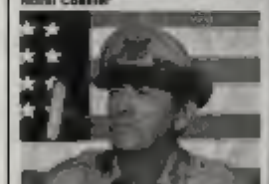
Smokey and the Bandit

an advance look at film entertainment

Casanova

Casanova

Roller Coaster


Mac Arthur

9-30-65

Spy will apparently be *more* Bondish than the last several of the series. According to the early reports, Spy plays it straight, or at least much straighter than the previous films which went for parody and angled for the laughs. The new production is reminiscent of the **Thunderball/ Goldfinger** period which laid stress on action instead of amusement.

The tenth of the series, hailed as the "biggest Bond ever," was lensed at Pinewood Studios for United Artists, with location shooting in Egypt, Sardinia, the Bahamas, Canada and Scotland. Albert Broccoli is producing the film on his own after buying out Harry Saltzman and splitting up a partnership that goes back to the early Bond thrillers. Lewis Gilbert who directed **You Only Live Twice** puts the 007 cast and crew through their paces, aided as always by the magnificent set and production design of Ken Adam.

The pre-title sequence shows Bond (Roger Moore) leave the bedside of a former lady in distress—one of the few interences to sex in the film which is considerably toned down from its predecessors. He escapes with only moments to spare from a team of enemy agents determined to end his career on the spot. Instead, Bond leads them in a wicked ski chase that ends as he plummets over the side of a mountain. They approach the ledge just in time to see his colorful Union Jack parachute drop out of sight.

The basic plot pits 007 against the archvillain, Andros, (Curt Jurgens) whose goal it is to wipe out all of civilization with its chaos and contamination, and rebuild using his own master plan. His method, hijacking atomic submarines from both America and Russia, a deed which puts both nations on dangerous, war-ready alert—against each other.

As Bond attempts to unravel the mystery of this latest underwater crisis, he encounters the beautiful Russian spy, Anya (Barbara Bach) who is following a similar tact. In the course of their pursuit, they tangle with Andros' grotesque assassin, Jaws (Richard Kiel), and discover the fantastic secret fortress which is the very core of his plan for world domination. He is able to attack and defeat the huge atomic juggernauts from his impregnable underwater citadel, a massive, man-made Atlantis which can rise from the ocean floor to the water's surface. (One interesting sequence involves one of Andros' playmates, a near-mermaid like woman, (Caroline Monro) who performs an erotic underwater ballet with a whale.)

The irrepressible agent in Her Majesty's secret service has another array of lethal gadgets and gimmicks in his personal arsenal, including a new car, a Lotus, which turns into a mini-submarine at the flick of a switch. The final confrontation, of course, is in Atlantis which is eventually devastated under the fury of Bond's onslaught. Andros is left to drown, while Jaws confronts a killer shark. The world is saved—at least until next time.

9-30-65

Slapshot

Slapshot

The Spy Who Loved Me

New York, New York

The film is packed with surprises as evidenced by the fact that nothing is left from Ian Fleming's original novel except the title. Bond followers will delight in knowing the film has a number of the old Sean Connery-type fight scenes which have somehow been neglected in the past several offerings. Reports have it that Broccoli is putting an unusual amount of money into the production, and hopes to expand the Bond audience to even greater proportions than before. A special preview of the film will be featured in an upcoming **MEDIASCENE**.

A ton of entertainments with a wide range of appeal are due from United Artists in the months ahead. **New York, New York** brings back the big band era of the 40s with an engrossing portrait of a musician, the woman he loves and the music that keeps them together. Robert DeNiro and Liza Minelli star. A dozen characters are brought dramatically to life in Robert Altman's **Welcome to L.A.**, a heady cross-section of the city and its people featuring Geraldine Chaplin, Lauren Hutton and Sally Kellerman. **Audrey Rose** explores the possibilities of reincarnation with John Beck and Marsha Mason in the lead roles.

Picasso once said, "Truth is a lie."

Orson Welles adds, "A lie which helps to understand reality."

It's all about Welles' new film, **F for Fake**, a convoluted biography/ mystery/ autobiography/ fantasy/ farce which begins with the subject of art forgeries and ends up questioning the whole fabric of reality.

To make his point, Welles opens the film with a magical illusion, while warning the viewer that **F for Fake** is the apprehension of a phenomenon more present than ever: art forgery. He attempts to unravel the mystery of famous forger Elmyr de Hory with a deliberately "contrived" picture, filmed like a detective story, where each episode refers to another until the hypothetical ending — a puzzle entrusted to the spectator's insight.

Howard Hughes, Clifford and Edith Irving, Charles Foster Kane, William Randolph Hearst and Welles himself enigmatically intertwine in this wild, roller coaster mobius trip which simultaneously reveals and conceals. **F for Fake** is being released in January by Specialty Films after Welles' one-man show premiere in Cambridge, Massachusetts.

Next issue, the coming attractions for the year ahead.

Welcome to LA

Audrey Rose

F For Fake

F For Fake

F For Fake

F For Fake

THE COMPLETE SPIDER-MAN COMIC BOOK INDEX

THE MARVEL COMICS INDEX—Volume 1 is a tour-de-force of web-slinging wonder, showcasing every Marvel comic and magazine to feature the Amazing Spider-Man (8 titles), along with all the names, dates and pertinent data involved. Complete listings of story title, page count, artist, writer, inker, letterer, colorist, cover artist, guest-stars, villains and revealing comments are all presented. In addition, over 200 comic covers are reproduced to illustrate the 15-year history of Marvel's greatest super-hero. Over 80 pages long, **The Amazing Spider-Man Index** sports a full color cover and sells for $3.95 plus .55 postage and handling.

THE DEFINITIVE CONAN AND THE MARVEL BARBARIANS CHECKLIST

Volume 2 is the complete, indexed chronicle of Conan and all the Marvel barbarians. With a full-color cover by Marvel artist Tim Conrad, this book is not only larger than the first volume, but encompasses the *full* spectrum of Marvel's sword and sorcery heroes, including Kull, Brak, Thongor, Kazar and Conan in both the color comics and the black + and - white magazines. There are also over a dozen more books featuring heroic fantasy tales and series, all packed into 96 fact-filled pages in the same format as Volume 1. Every Marvel barbarian is represented on over 150 comic book covers and 30 magazine covers. At $4.50 plus .50 postage, **The Conan and the Barbarians Index** is an invaluable addition to any library.

BRAND NEW—THE AVENGERS, DEFENDERS AND CO. INDEX

VOLUME 3 is now in stock!! It spotlights The Avengers and The Defenders, Marvel's top super-hero groups, in a hefty 116 pulse-pounding pages — and gives you mighty Captain Marvel as a special bonus. A full-color cover by Neal Adams makes this volume a collectable—and the data inside makes it invaluable. The biggest and best of the series to date, this new **Avengers Index** finally sorts out the tangled team-ups of the Merry Marvel universe, accompanied by reproductions of every cover from every series included. The accurate, fact-filled contents are approved by Ol' Smilin' Stan himself. Send today—$4.50 plus .50 postage and handling.

NEW NEAL ADAMS ART TREASURY AND CHECKLIST

The art of Neal Adams has excited comic fans for years. Now there is a book which details every aspect of his versatile career. **THE NEAL ADAMS TREASURY** is a combination checklist/portfolio/interview, three big books in one. The checklist section accurately pinpoints the appearance of every Adams comic story, magazine illustration, movie poster and paperback cover. The portfolio features dozens of rare and unpublished pieces, while the interview section details a special behind-the-scenes view of the artist and his work. Bound between full-color covers, **THE NEAL ADAMS TREASURY** is a true collector's item, published exclusively for every Adams fan. Available at $5. plus .50 postage.

COMPLETE BARRY SMITH CATALOG FROM GORBLIMEY PRESS!

Because a number of his finest pieces are no longer available, SMITH has collected them in a single volume which reproduces all the Gorblimey Press material over the past two years. SMITH examines each production reproduced in full-page size, in addition to eloquently restating the aspirations of The Gorblimey Press, in a penetrating 4500 word critique. **The Gorblimey Press Catalog** also features several pieces which have had very limited exposure, and numerous photos of SMITH in his studio.

The Gorblimey Press Catalog is 8½" x 11" in size and printed on quality paper with two-color covers. Don't miss the new **GORBLIMEY PRESS CATALOG**. $3.00 plus .50 postage.

When ordering Supergraphics products, use the form on this page. If you don't wish to cut up the issue, make a photocopy of the entire form and fill it in COMPLETELY. You may also order products simply by listing them on a piece of paper, but those orders using the form will be processed first and fastest.

Print or type your name and address CLEARLY, and be sure to include your ZIP CODE. Unclear addresses can only result in your order being lost in the mails. Your original order form will be kept on file, and all losses resulting from unclear or incomplete information will be the buyer's responsibility. Insure your order by giving us clear, concise and complete information.

Some of the products offered for sale in **MEDIASCENE** are adult or underground in nature. For our own protection, we must ask buyers to verify their age as over 18. Such items will be noted on the order form with a large black circle and a notice, and will require that you check the over-18 box near your name and address. Failure to comply with this requirement will only hold up your entire order.

DO NOT ORDER FROM BACK ISSUES—certain items are dated and no longer available. Use order forms from the current issues only. Allow 4-6 weeks for delivery of your merchandise—checks must clear the bank BEFORE ORDERS ARE MAILED. Money orders are processed immediately.

When subscribing to MEDIASCENE or ordering Supergraphics products, please follow the procedure outlined here. All foreign orders (including Canada) must be in U.S. funds only, preferably by International Money Order. No personal checks from foreign banks can be accepted. All orders outside the USA must add .25 to cover foreign postage and handling.

ORDER FORM INFO

When subscribing to **MEDIASCENE**, order for a single issue or one-year ONLY—DO NOT SEND FOR ODD ISSUES. Your subscription will begin with the issue in production, not with back issues. Single issues are $1.50 each—six issue subscriptions $7.50. There is NO extra charge for foreign subscriptions.

MEDIASCENE subscriptions are always mailed the day following the printing of each issue. All subscriptions are mailed the same day, and no interim mailings are made. Subscription orders received ten days prior to each mailing will be included in that issues mailing. Orders received after that date will be entered on our subscription lists for the following issue.

Subscriptions that have expired are indicated by a blue line running through the right side of the mailing label. In addition, each issue is stamped with a notice indicating that issue as the final one of the subscription. Keep count of your issues so you'll know when to reorder.

Wait until your current subscription runs out before renewing it, otherwise your reorder may be too early, resulting in a duplication of an issue or two. Upon receiving your expiration issue, subscribe immediately so you won't miss an issue!

CHANGE OF ADDRESS: when moving, please notify us immediately with both old and new addresses, allowing at least three weeks for processing the change. We cannot assume responsibility for missing issues or orders due to failure to report address changes.

Supergraphics guarantees satisfaction to all mail order items offered for sale in this issue. Should you need to write us concerning an order, send your letter to **SUPERGRAPHICS CONSUMER SERVICE DEPT./BOX 445/WYOMISSING PA / 19610**. Please include all details including dates, items involved, and xerox copies of checks or money orders. The matter will be handled immediately to your satisfaction. Please remember mail sometimes takes 4 or more weeks for delivery AFTER our processing. Also, **MEDIASCENE** is a *bi-monthly* publication, so allow up to 12 weeks for first subscription copies to arrive.

THE steranko ENCYCLOPEDIA of SUPERHEROES

To those of you who have enquired about the progress of our forthcoming publication, **THE ENCYCLOPEDIA OF SUPER HEROES**, all orders which have been received by us to date have been processed for mailing when the Encyclopedias are finally completed. We realize that the books are long overdue, but beauty takes time to create. We guarantee you'll find them well worth the wait—and that their quality will equal our other publications in style, design, and perfection.

SUPERGRAPHICS/BOX 445/WYOMISSING, PA/19610 - USE OUR ORDER FORM!

BOOKS & BACK ISSUES

- ☐ **History of Comics—Vol. 1** $4.00 plus .35 postage
- ☐ **History of Comics—Vol. 2** $8.00 plus .50 postage
- ☐ **Mike Hinge Experience** $4.00 plus .35 postage
- ☐ **Dover Shadow Double Novel** $2.50 plus .50 postage
- ☐ **Wrightson's Monsters** $4.00 plus .50 postage
- ☐ **Berni Wrightson Treasury** $5.00 plus .50 postage
- ☐ *SPECIAL!!* Order both Wrightson books for $8.00 We pay the postage!
- ☐ **Heroes, Inc. 1** $4.50 plus .50 postage
- ☐ **Heroes Inc. 2** $2.00 plus .50 postage
- ☐ ● **Big Apple Comics** $1.00 plus .35 Postage You must be 18 to order
- ☐ ● **Sweet Gwendolyn** $12.95 plus .50 postage You must be 18 to order
- ☐ **Jeff Jones Idyl** $5.95 plus .55 postage
- ☐ **Neal Adams Treasury** $5.00 plus .50 postage
- ☐ **Corben's Bloodstar** unsigned $14.95 plus .55 postage
- ☐ **Corben's Bloodstar** signed $21.95 plus .55 postage
- ☐ **Batman Encyclopedia** Hardcover Edition $18.95 plus .55 postage
- ☐ **Batman Encyclopedia** Softcover Edition $8.95 plus .55 postage
- ☐ **Quech!** $1.00 plus .50 postage
- ☐ **Tarzan Hardback Comic** $5.00 plus .50 postage
- ☐ ● **Ariel 1** $5.95 plus .55 postage
- ☐ **Ariel 2** $5.95 plus .55 postage
- ☐ ● **Sally Forth** $3.50 plus .50 postage
- ☐ **Spider-Man Index** $3.95 plus .55 postage
- ☐ **Conan Index** $4.50 plus .55 postage
- ☐ **Avengers Index** $4.50 plus .50 postage
- ☐ **Lone Star Fictioneer #4** $3.50 plus .50 postage
- ☐ **Wizzard 10** $3.50 plus .50 postage
- ☐ **Children of the Night 1** $3.50 plus .50 postage
- ☐ **Children of the Night 2** $3.50 plus .50 postage
- ☐ **Howard Issue of Foom** $1.25 plus .25 postage
- ☐ **Conan Issue of Foom** $1.25 plus .25 postage
- ☐ **Doc Savage Poster Book** $1.00 plus .35 postage
- ☐ **$6 Million Man Poster Book** $1.00 plus .35 postage
- ☐ **Agee Poster Book** $1.00 plus .35 postage
- ☐ **Chandler Digest** $1.00 plus .35 postage
- ☐ **Chandler Deluxe Edition** $4.95 plus .50 postage
- ☐ **Chandler Bookplate Edition** $7.50 plus .50 postage
- ☐ **Son of Sherlock Holmes** $4.95 plus .55 postage
- ☐ **Virgil Finlay Portfolio** $2.00 plus .50 postage
- ☐ **Roger Dean's Views** $10.95 plus .55 postage

FRAZETTA

- ☐ **Fantastic Art of Frazetta** $6.95 plus .50 postage
- ☐ **Frazetta Treasury** $5.00 plus .50 postage
- ☐ **Magic of Frank Frazetta** $2.00 plus .50 postage
- ☐ **More Magic of Frazetta** $2.00 plus .50 postage
- ☐ **Sensuous Frazetta** $2.00 plus .50 postage
- ☐ **Frazetta 1977 Calendar** $7.50 plus .50 postage

ROBERT E. HOWARD

- ☐ **Robert E. Howard's Sword & Sorcery Guide** $7.95 plus .50 postage
- ☐ **The Last Call** $20.00 plus .75 postage
- ☐ **Black Vulmea's Vengeance** $15.00 plus .50 postage
- ☐ **Rogues in the House** $15.00 plus .50 postage
- ☐ **Devil in Iron** $15.00 plus .50 postage
- ☐ **Scions of Thunder** $12.00 plus .50 postage
- ☐ **Upon The Winds** $25.00 plus .75 postage

EC REPRINTS

☐ **Shock Suspense 12**	$1.25
☐ **Haunt of Fear 12**	$1.25
☐ **Weird Fantasy 13**	$1.00
☐ **Crime Suspense 25**	$1.00
☐ **Vault of Horror 36**	$1.00
☐ **Shock Suspense 6**	$1.00
☐ **Two-Fisted Tales 34**	$1.00
☐ **Haunt of Fear 23**	$1.00

☐ *SPECIAL!!* Buy all 8 and get an $6.50 value for $7.50! Add .50 postage

SCREEN NOSTALGIA ILLUSTRATED

☐ **Volume 1**	$6.00
☐ **Volume 2**	$5.00
☐ **Volume 3**	$6.00
☐ **Volume 4**	$6.00
☐ **Volume 5**	$5.00
☐ **Volume 6**	$6.00
☐ **Volume 7**	$6.00
☐ **Volume 8**	$6.00

add .50 postage per book with each Screen Nostalgia Illustrated order

☐ *SPECIAL!* Order all eight books for just $25 plus $1.00 postage

BACK ISSUES

- ☐ **Comicscene** (1) (2) $5.00 each (3) (4) (5) $2.00 each (6) $5.00 each
- ☐ **Mediascene** (7) (8) (9) (11) (12) (13) (14) $2.00 each (15) $3.50 each (17) $5.00 each (10) (16) (18) (19) (20) (21) (22) $2.50 each

TV SCI-FI MONTHLY

☐ **Issue 1**	$1.50
☐ **Issue 2**	$1.50
☐ **Issue 3**	$1.50
☐ **Issue 4**	$1.50
☐ **Issue 6**	$1.50
☐ **Issue 8**	$1.50
☐ **Issue 7**	$1.50
☐ **Issue 5**	$1.50

add .50 postage

THE FIRST KINGDOM

☐ ● **Book 1**	$1.00
☐ ● **Book 2**	$1.00
☐ ● **Book 3**	$1.00
☐ ● **Book 4**	$1.00
☐ ● **Book 5**	$1.00

add .50 postage with each First Kingdom order. You must be over 18 to order

STAR REACH

☐ ● **Issue 1**	$1.00
☐ ● **Issue 2**	$1.00
☐ ● **Issue 3**	$1.00
☐ ● **Issue 4**	$1.00
☐ ● **Issue 5**	$1.00
☐ ● **Issue 6**	$1.00

add .50 postage

BARRY SMITH

- ☐ **Pandora** signed $20.00 plus $2.00 postage
- ☐ **The Devil's Lake** Signed and numbered $70.00 plus $2.00 postage
- ☐ **The Devil's Lake** Unsigned or numbered $5.00 plus .50 postage
- ☐ **Whithering - Unsigned** $2.50 plus .50 postage
- ☐ **The Enchantment - signed** $8.50 plus .50 postage
- ☐ **Moon & Star Bookmark-Red** $1.50 plus .50 postage
- ☐ **Moon & Star Bookmark-Blue** $1.50 plus .50 postage
- ☐ *SPECIAL!!* Both Moon & Star Bookmarks only $2.50 plus .50 postage
- ☐ **Gurbalmey Press Catalog** $3.00 plus .50 postage
- ☐ **Barry Smith's Conan** $3.00 plus .50 postage
- ☐ **Book of Samarithrace** Unsigned and unnumbered $6.00 plus .50 postage
- ☐ **Book of Samarithrace** Signed and numbered $12.00 plus $2.00 postage

POSTERS

- ☐ **Hilstory Vol 1 poster** $1.50 plus .50 postage
- ☐ **History Vol 2 poster** $1.50 plus .50 postage
- ☐ **Talon poster** $1.25 plus .25 postage
- ☐ **Starship Crew poster** $1.25 plus .25 postage
- ☐ **Wally Wood prints** $3.00 plus .50 postage
- ☐ **Collectors Classics** $2.50 plus .50 postage
- ☐ **Supergirls Calendar** $3.50 plus .50 postage
- ☐ **Vintage Shadow Posters (2)** $3.50 plus .50 postage
- ☐ **Neal Adams' Heroes** $3.00 plus .50 postage
- ☐ **Steve Hickman's Battle Gate** $3.00 plus .50 postage
- ☐ **Alex Nino's Elric** $3.00 plus .50 postage
- ☐ **Alex Nino's Kane** $3.00 plus .50 postage
- ☐ **Scarface Ouch** $3.00 plus .50 postage
- ☐ **Duckaneer** $3.00 plus .50 postage
- ☐ **Drakula** $2.00 plus .50 postage
- ☐ **Brunner's Conan** $3.00 plus .50 postage
- ☐ **Doc Savage Poster** $3.00 plus .50 postage
- ☐ **Wood's Adam & Eve** $3.00 plus .50 postage
- ☐ **Starchia's Chandler** $2.50 plus .50 postage
- ☐ **Bloodstar Poster** Signed and numbered $8.00 plus .50 postage
- ☐ **Bloodstar Poster** Unsigned or numbered $5.00 plus .50 postage

WRIGHTSON POSTERS

- ☐ **Conan** $3.00 plus .50 postage
- ☐ **Bad Dawn** $3.00 plus .50 postage
- ☐ **Siegfried** $3.00 plus .50 postage
- ☐ **Freaks** $3.00 plus .50 postage
- ☐ **Hunter** $3.00 plus .50 postage
- ☐ **The Visitor** $3.00 plus .50 postage
- ☐ **Loggerhead** $3.00 plus .50 postage
- ☐ **Counsel to a Maiden** $3.00 plus .50 postage
- ☐ **Snakes!** $3.00 plus .50 postage

CALUTA POSTERS

- ☐ **Two Shadow posters** $5.00 plus .50 postage
- ☐ **Low Tide** $3.00 plus .50 postage
- ☐ **Wizard's Knoll** $3.00 plus .50 postage
- ☐ **Conan** $3.00 plus .50 postage
- ☐ **Behind Neptune's Throne** $3.00 plus .50 postage
- ☐ **Icarus Had a Sister** $3.00 plus .50 postage
- ☐ **Why He Doesn't Sleep** $3.00 plus .50 postage

FRAZETTA POSTERS

Please rush me the posters indicated:

○ A	○ L	○ W	○ KK
○ B	○ M	○ AA	○ LL
○ C	○ N	○ BB	○ MM
○ D	○ O	○ CC	○ NN
○ E	○ P	○ DD	○ OO
○ F	○ Q	○ EE	○ PP
○ G	○ R	○ FF	○ QQ
○ H	○ S	○ GG	○ RR
○ I	○ T	○ HH	○ SS
○ J	○ U	○ II	○ TT
○ K	○ V	○ JJ	○ UU

1—3 posters $2.75 each add .50 postage
4—9 posters $2.50 each add $1.00 postage
10—29 posters $2.25 each add $2.00 postage
SPECIAL: ORDER 31 OR MORE POSTERS AT $2.17 EACH-ADD $2.50 POSTAGE

- ☐ **Frazetta Super Prints** Set of 4 only $13.50 plus .50 postage

OTHER

- ☐ **Mediascene Subscription** $7.50 for six issues
- ☐ **ComicCollector Boxes** $2.50 plus .50 per set of 3

I am enclosing _____ for (number of sets of 3) _____ plus .50 postage each set _____

- ☐ **Shadow Paperbacks 1-6** $6.00 plus .50 postage
- ☐ **Shadow Paperbacks 7-12** $6.00 plus .50 postage
- ☐ **Shadow Secret Society** $3.00 plus .50 postage
- ☐ **Shadow Bulletin 1** $1.00 plus .25 postage
- ☐ **Brotherhood of Steves** $2.00 plus .50 postage

CONAN RECORD ALBUMS

- ☐ **Tower of the Elephant** $6.00 plus .50 postage
- ☐ **Blood-Stained God** $6.00 plus .50 postage

DISCOUNT TAPES

HOURS	PRICE
1—2	$6.00 ea.
3—4	$5.50 ea. (save 8%)
5—10	$5.00 ea. (save 17%)
11 or more	$4.50 ea. (save 25%)

Add .50 postage for 1—5 tapes
$1.00 or more for 6 or more
List the CATALOG NUMBERS below:

Please send me the items checked off on this form.

I am enclosing _____

- ☐ I am enclosing an additional .50 for insurance
- ☐ ● I am over 18, to order the indicated adult material

name _____

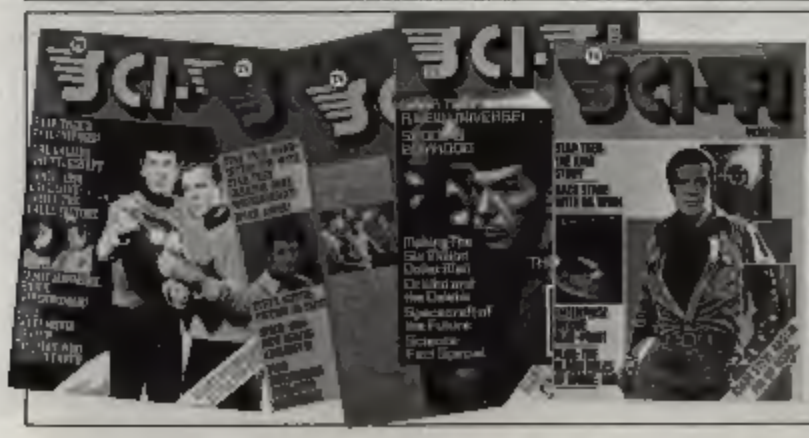
address _____

city state zip _____

Pennsylvania residents add 6% sales tax

FOREIGN ORDERS INCLUDE ADDITIONAL .25 PER PRODUCT

Clip out and mail this entire order form, along with your payment to **SUPERGRAPHICS/ BOX 445/WYOMISSING, PA. 19610.** Allow 4-6 weeks for delivery. All prices effective September 1, 1978



If you think you've seen everything, *you're in for a surprise!* We've just received our first shipment of **SCI-FI MONTHLY**, an exciting, new magazine devoted exclusively to the television superheroes of science fiction. They're all here: Spock, Kirk and the whole Enterprise crew from *Star Trek*; Steve Austin, the **Six Million Dollar Man**; Dr. Who and the Daleks; the star-crossed heroes of **Lost in Space**; the beautiful **Bionic Woman**, the stars of **Planet of the Apes**; **Space 1999**—and more! **SCI-FI MONTHLY** is a high-quality tabloid-sized magazine printed in full-color on slick paper, and features dozens of photos and the most dynamic art this side of Andromeda.

SCI-FI MONTHLY is imported from England—and is guaranteed to be one of the *best-produced* magazines of *its kind anywhere.* Every issue covers the TV SF field with extensive articles and interviews—and is packed with full-page pin-ups of the characters involved, plus detailed schematics of their space ships, weaponry and other interplanetary devices. In addition, each magazine's centerspread is a dynamite 17" x 23½" color poster. The best feature about **SCI-FI MONTHLY** is its price—only $1.50 an issue! Our supply is, of course, limited—and all sales are on a first-come, first-served basis. *Send your order today — don't miss* **SCI-FI MONTHLY!**

You'd remember if you did, because this big new book by the renowned British fantasy artist is a breathtaking collection of art with hundreds of full-color reproductions that will raise the hair on the back of your neck or send you tripping into one of the unearthly universes created by Dean's unbound imagination. The volume itself is a massive 12" x 12" printed on quality stock and nearly one-half inch thick. Almost every page is alive with vivid color, featuring dozens of full and double-page spreads. Cumulatively Dean's work represents an alternate reality which he powerfully conveys in his conceptions of life, energy, matter, motion and time. He touches everything in his vision with a strange and wonderous evolution which produces sweeping nightmarish landscapes, amorphous cities and living architecture, weapons, flying ships and mobilized land vehicles that are half-beast and half-machine—all populated by beings and creatures somewhere outside of our existence. His precision, detail and technique are awesome—and thoroughly accounted for in the accompanying text. If you've seen Roger Dean's art on record album jackets, movie posters or paperback books, you know his power as a master illusionist whose stellar ties somewhere between the real and the unreal, the mystical and the metaphysical. Views is a book immeshed of science and nature, of sorcery and magic, of dreams and darkness—unexpected, but always beautiful. $10.95 plus post.

BARRY SMITH BRINGS CONAN EXPLOSIVELY TO LIFE!

CONAN! The spectacle! The savagery! The supernatural! All these elements dramatically combine in a spellbinding, new print created by BARRY SMITH! In this, his first new visualization in years of Robert E. Howard's invincible barbarian hero, Smith evokes all the power and passion that made his name and style synonymous with the character. A never-before-seen CONAN [illegible] is, cover stock the exact size of the original (25" x 20"), in order that the rich detail and expressive technique can be viewed to its greatest advantage. Only Barry Smith could capture CONAN with this kind of explosive excitement, in mortal combat armed only with strength and steel amidst a demonic carnival of horrors. CONAN is available now for $5.00 plus .75 postage [illegible]

SPECIAL OFFER: THE FIRST 100 ORDERS FOR BARRY SMITH'S CONAN WILL BE SIGNED BY THE ARTIST—AND AVAILABLE ONLY UNTIL THE SUPPLY RUNS OUT!